SEPTEMBER 2002

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# HOUSE & GARDEN

SPECIAL ISSUE

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A New Garden Section: More Ideas & Tips

Orchids: A Love Affair

The Slow Life: A New Column by Joan Juliet Buck

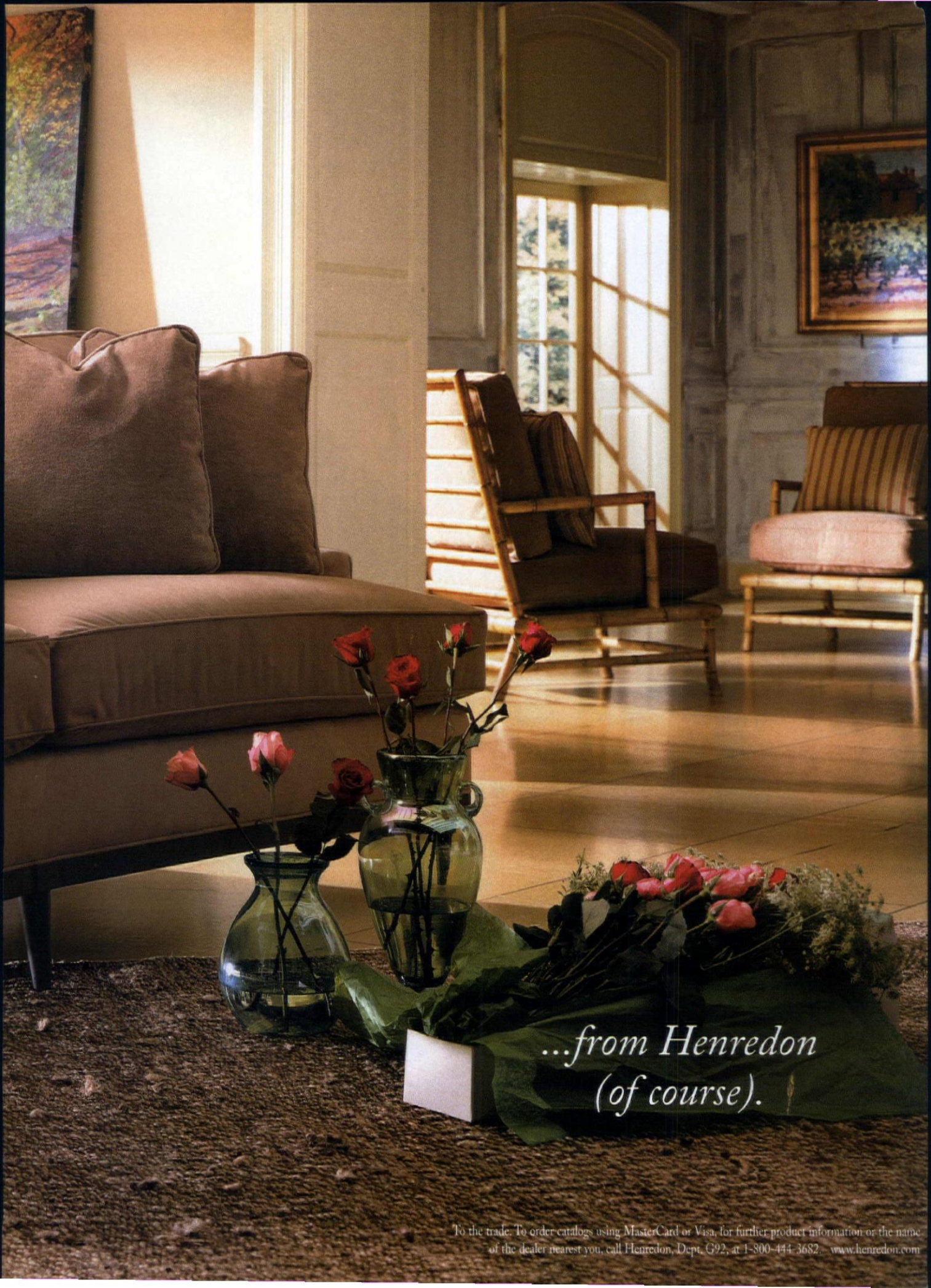

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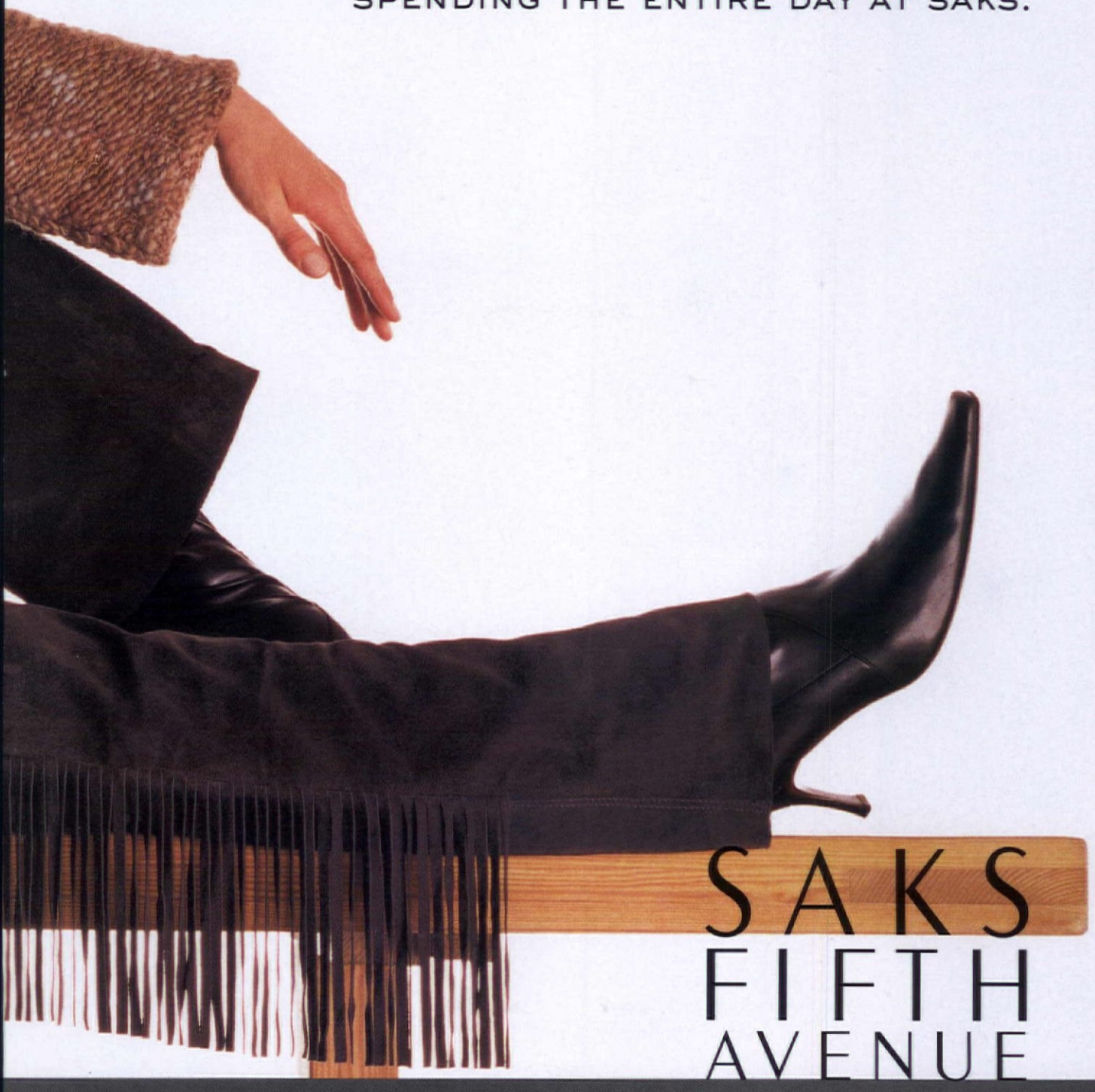

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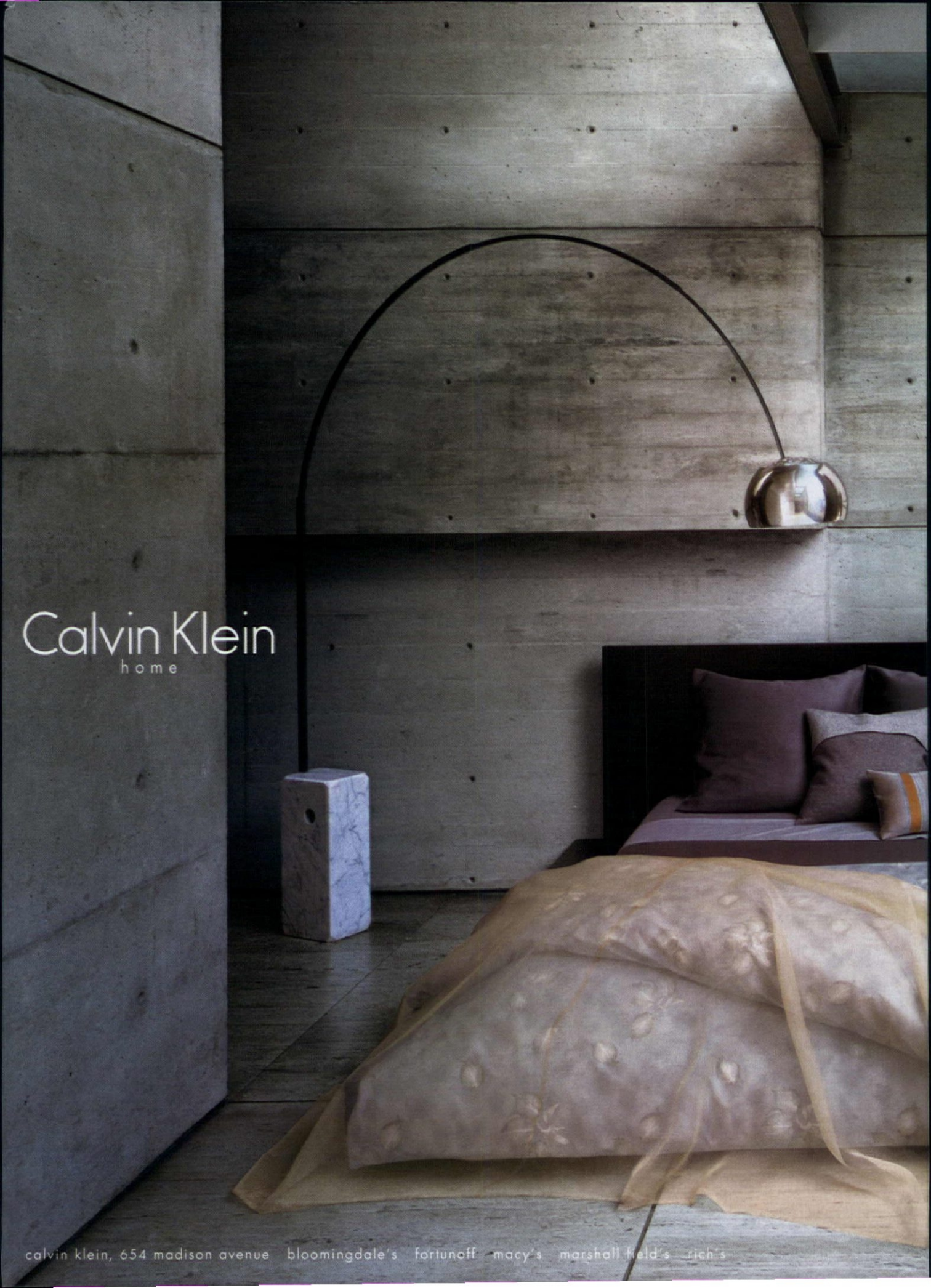
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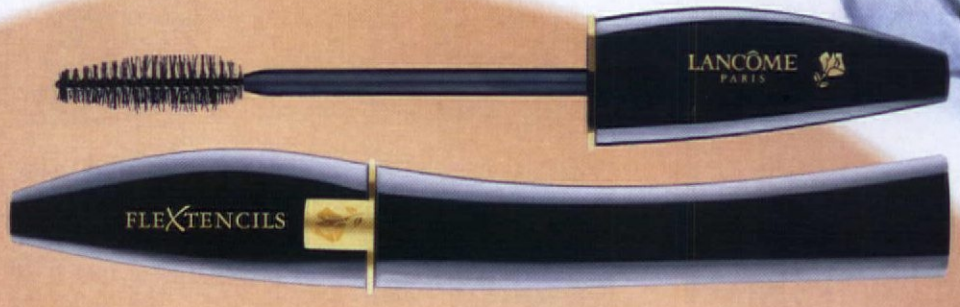
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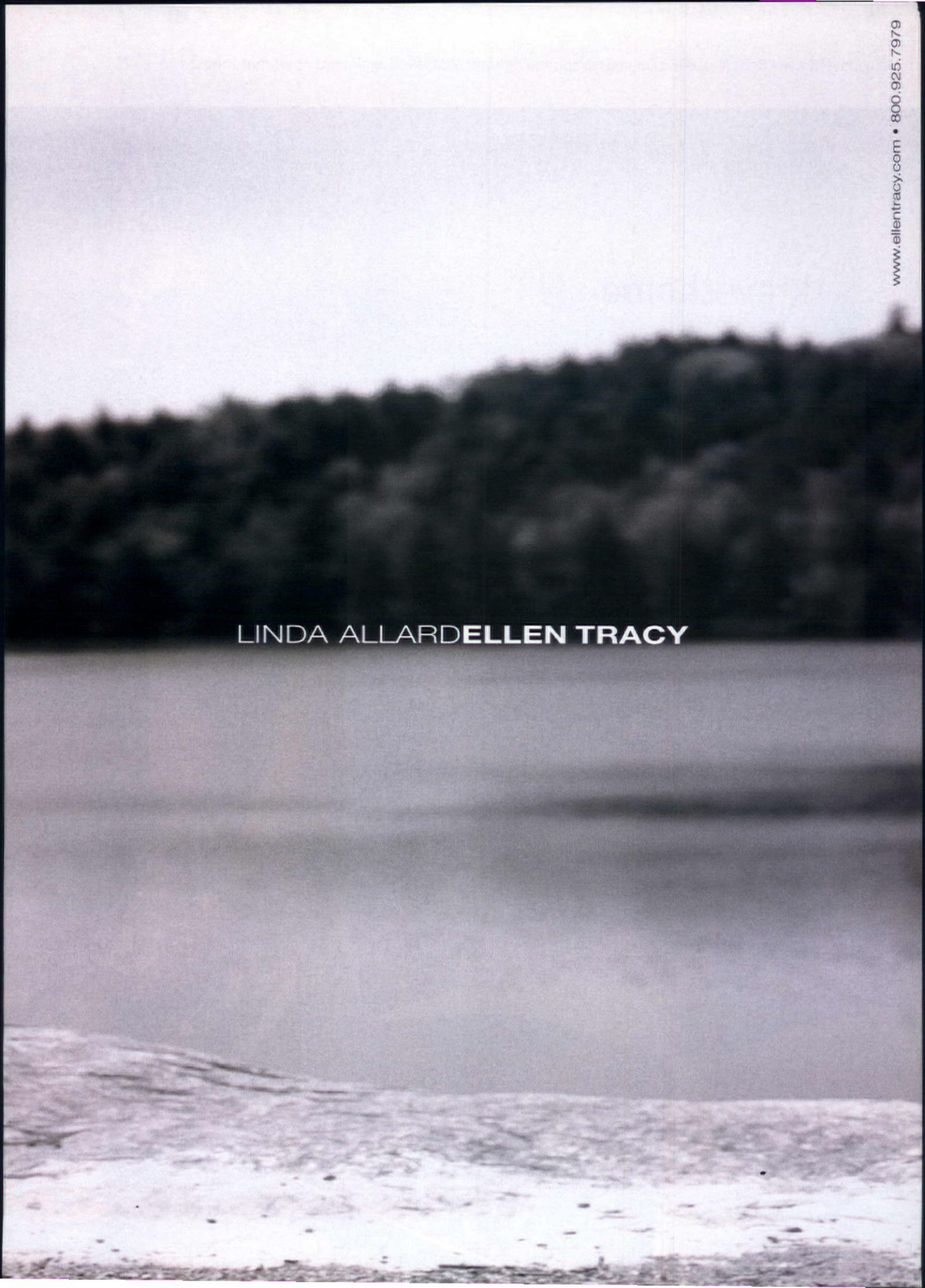
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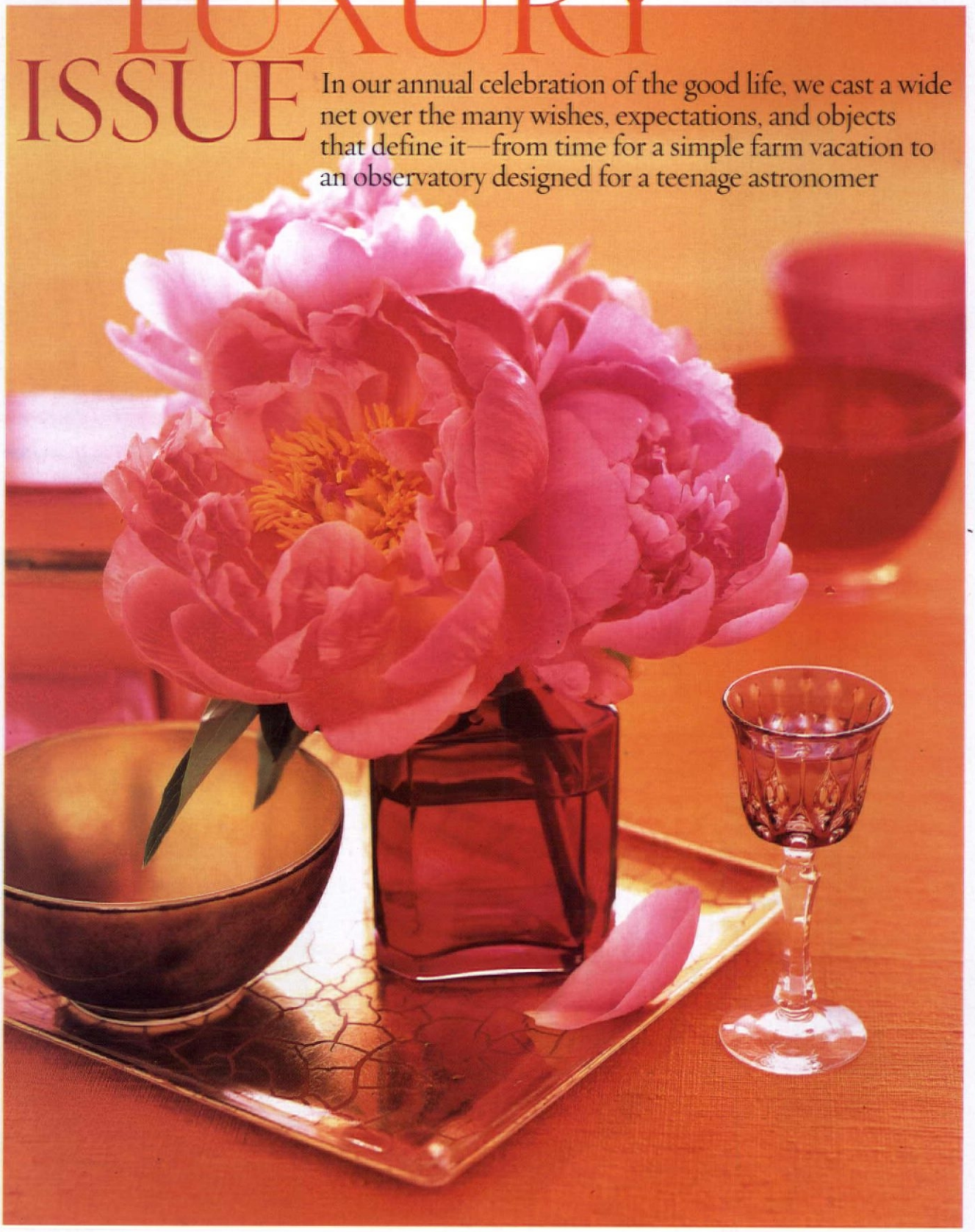
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# THE LUXURY ISSUE

In our annual celebration of the good life, we cast a wide net over the many wishes, expectations, and objects that define it—from time for a simple farm vacation to an observatory designed for a teenage astronomer



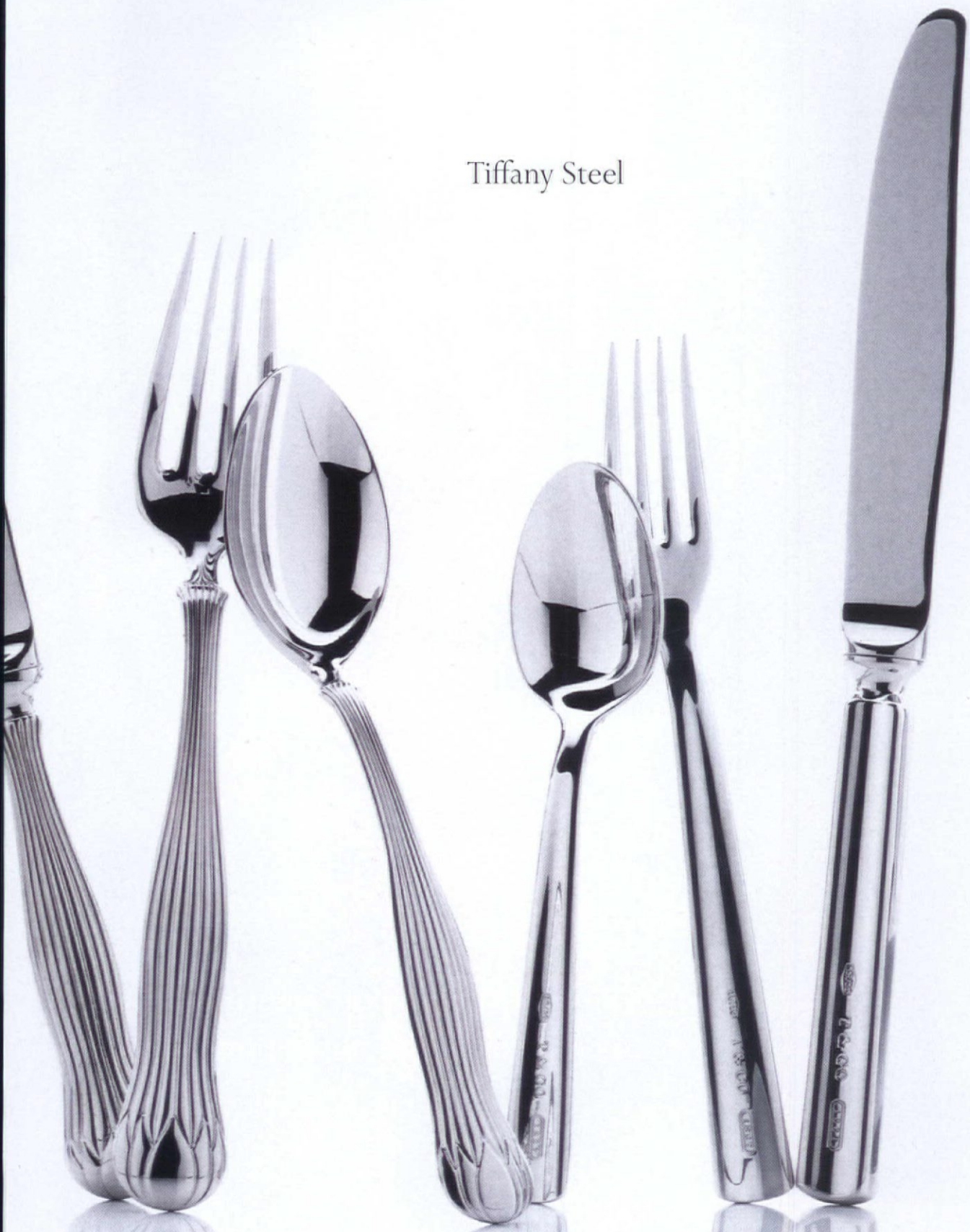
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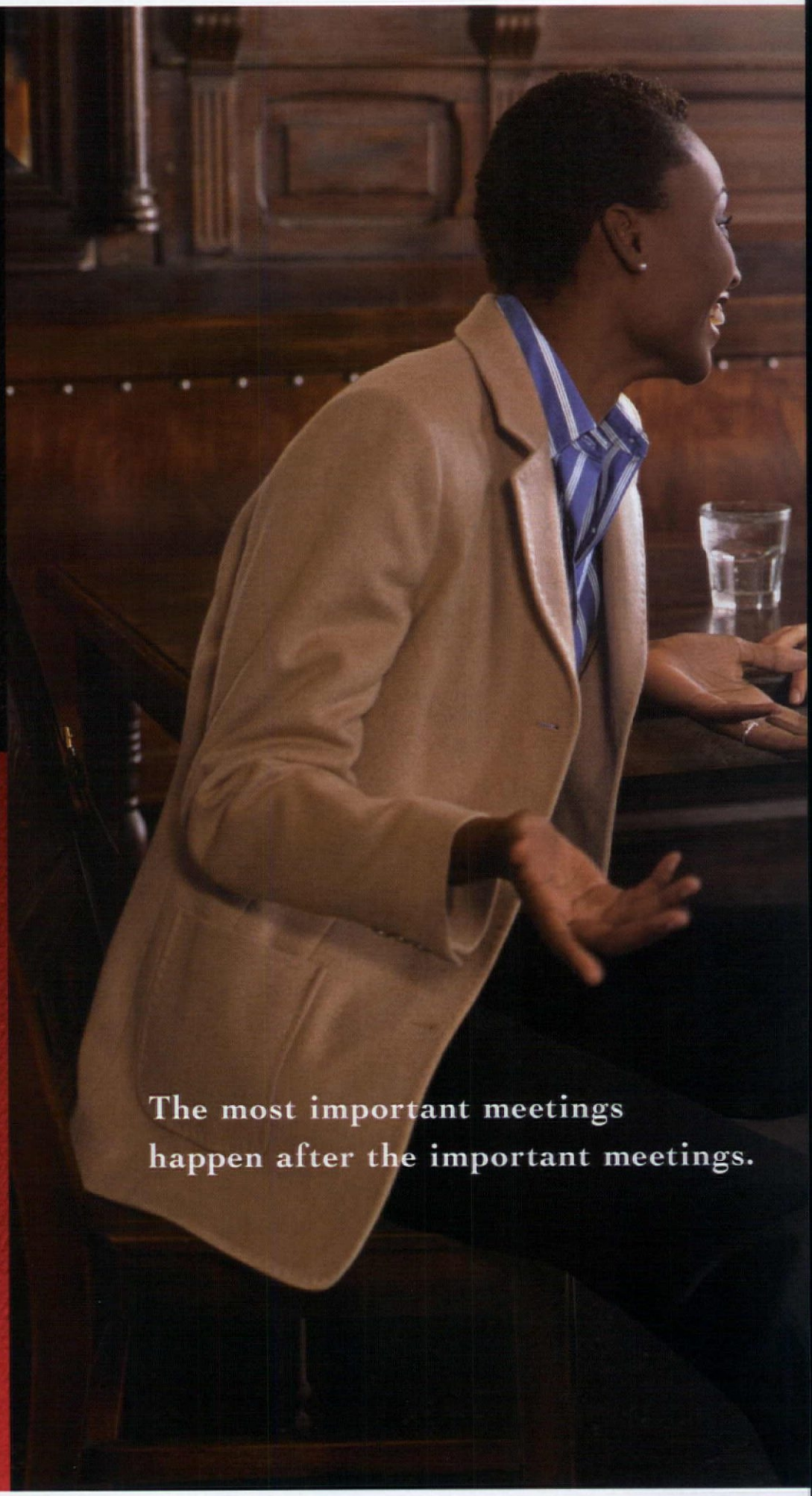
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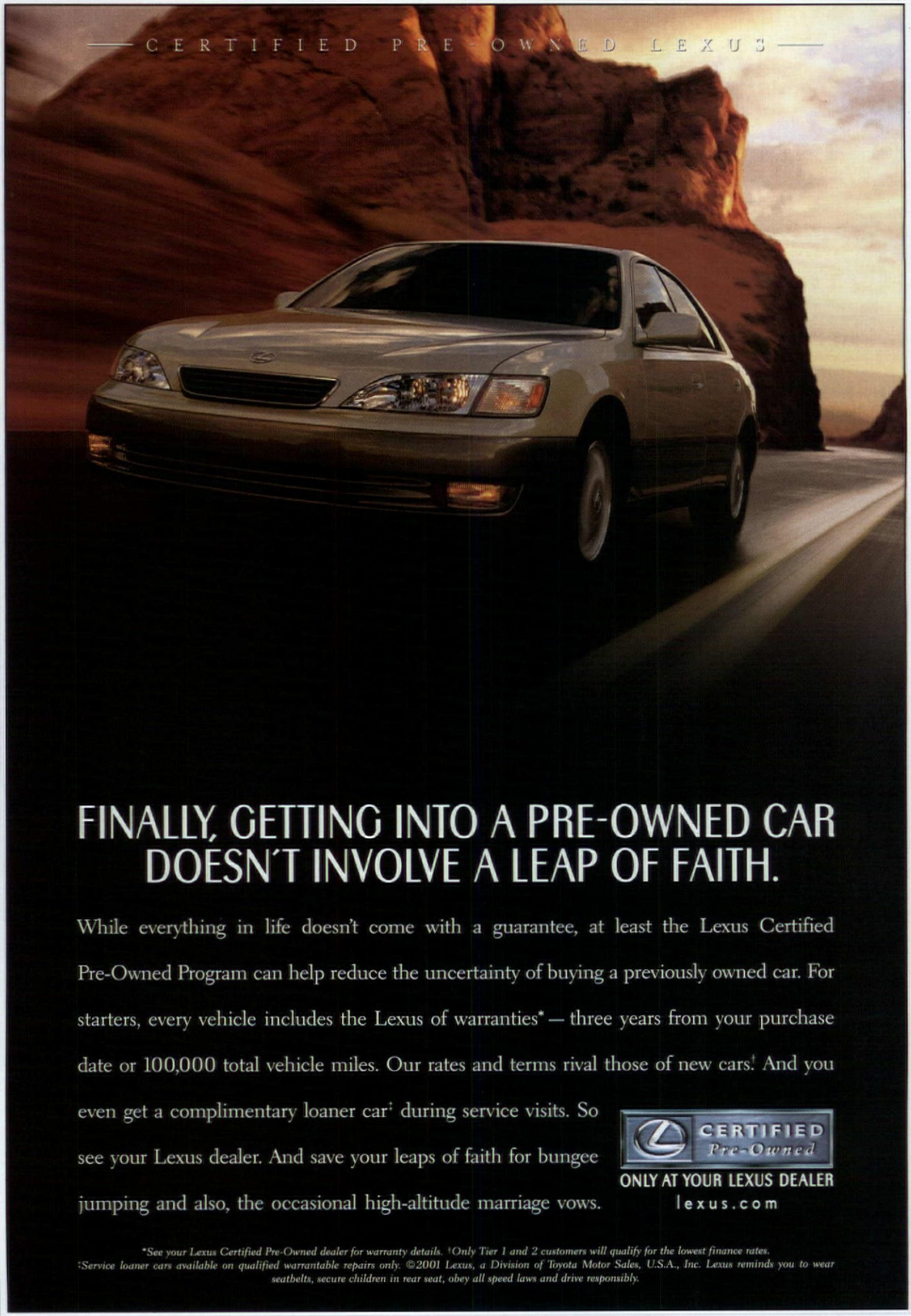
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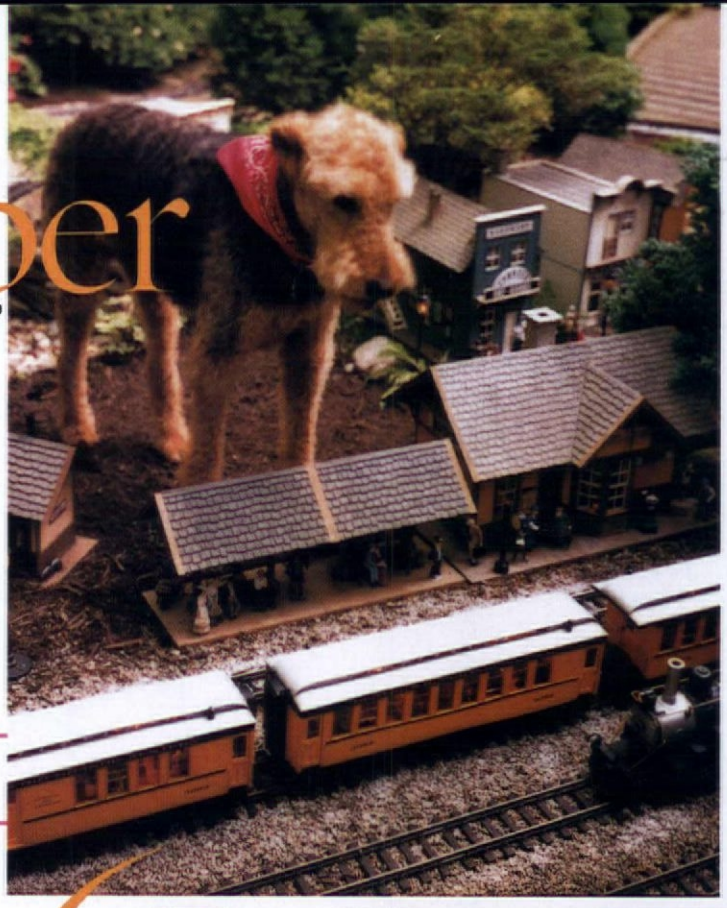
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HOUSE &GARDEN

# September

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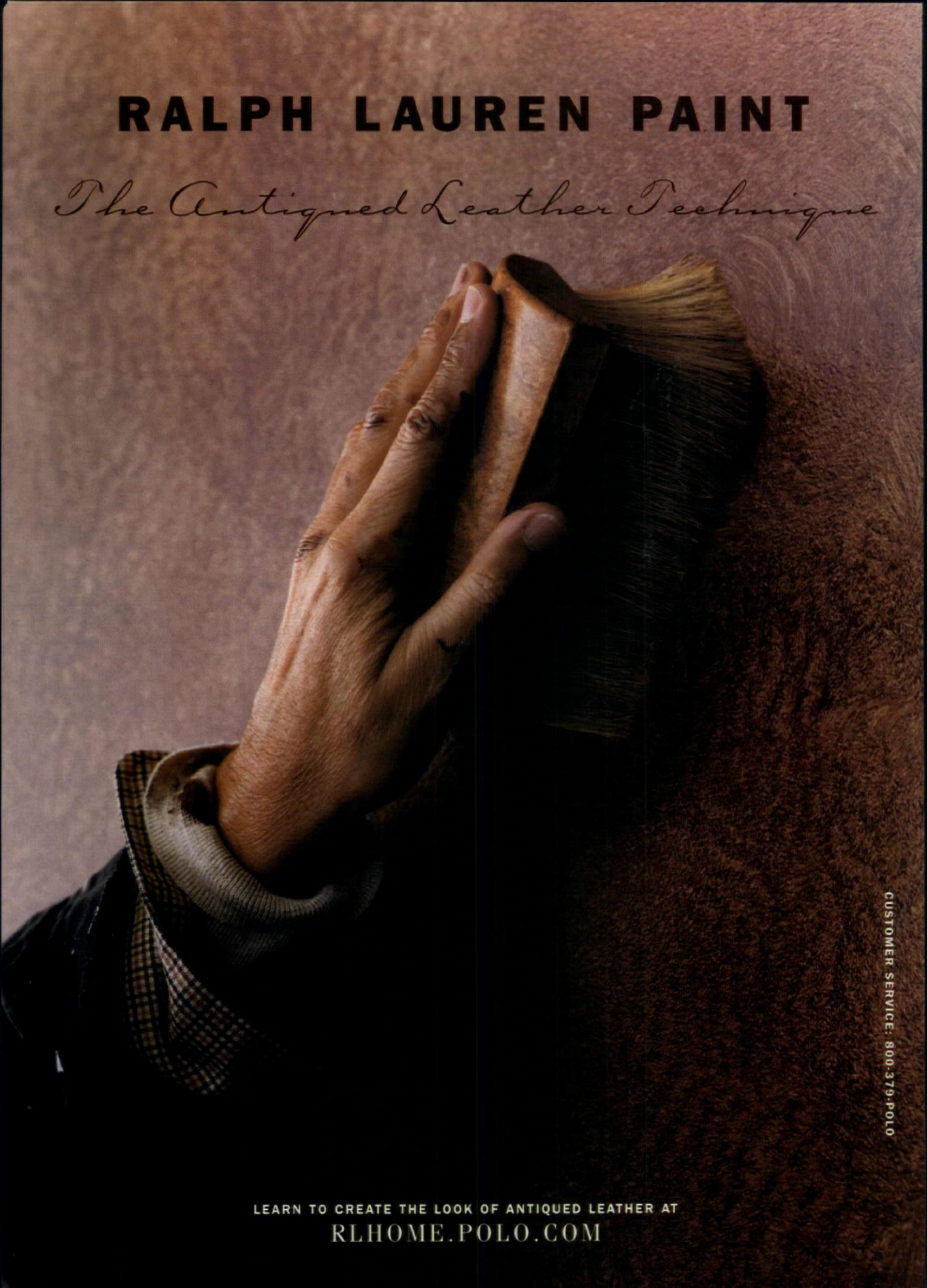
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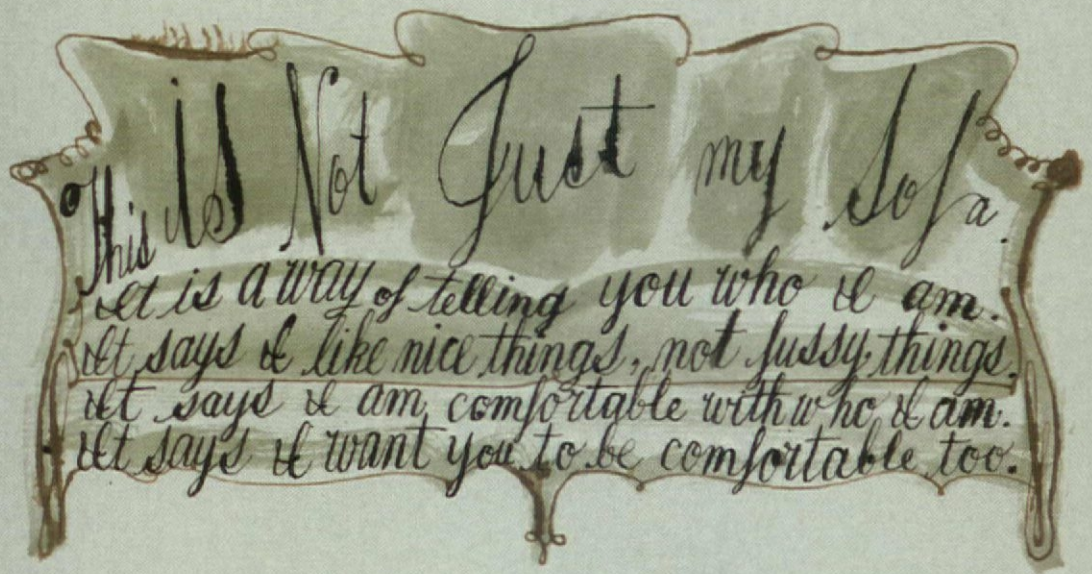
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New York

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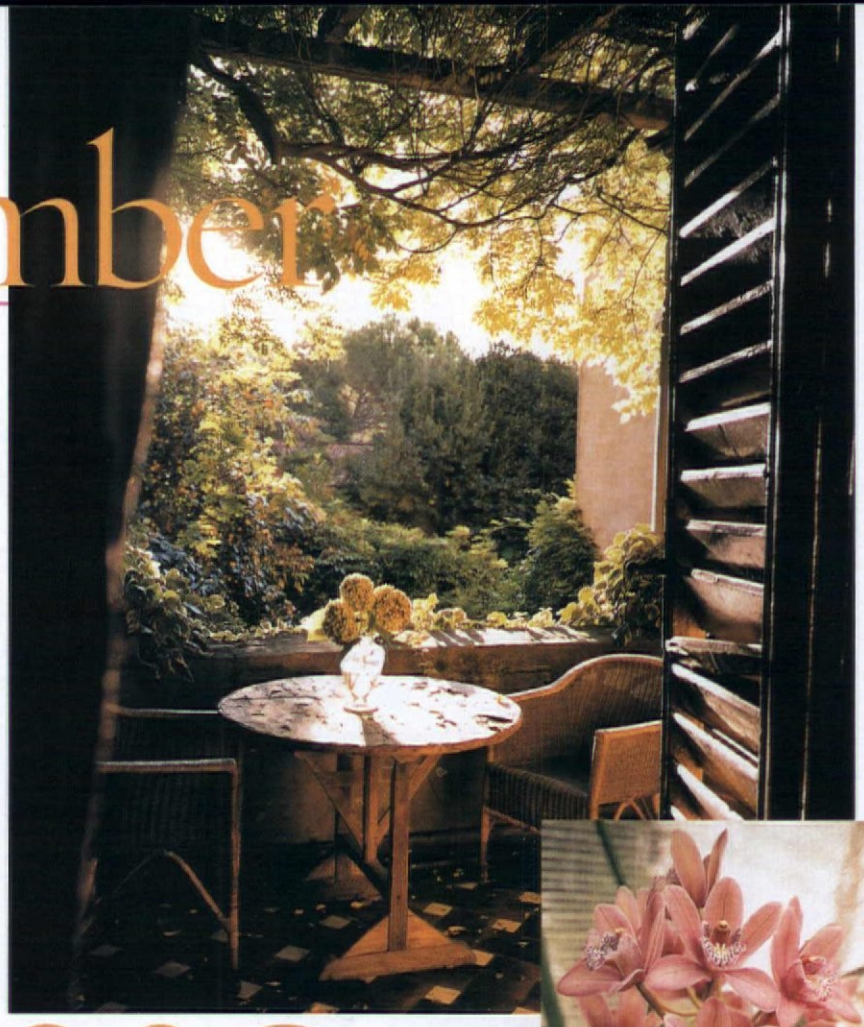
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**The luxury of small things: blue opaline box, ca. 1900, $3,000, Kentshire Galleries at Bergdorf Goodman, NYC. 212-872-8652. Gold bowl, $200, Calvin Klein Home. 877-256-7373. Plaid Uni cashmere throw, $845, Hermès. 800-441-4488. Photographed by Sang An.**

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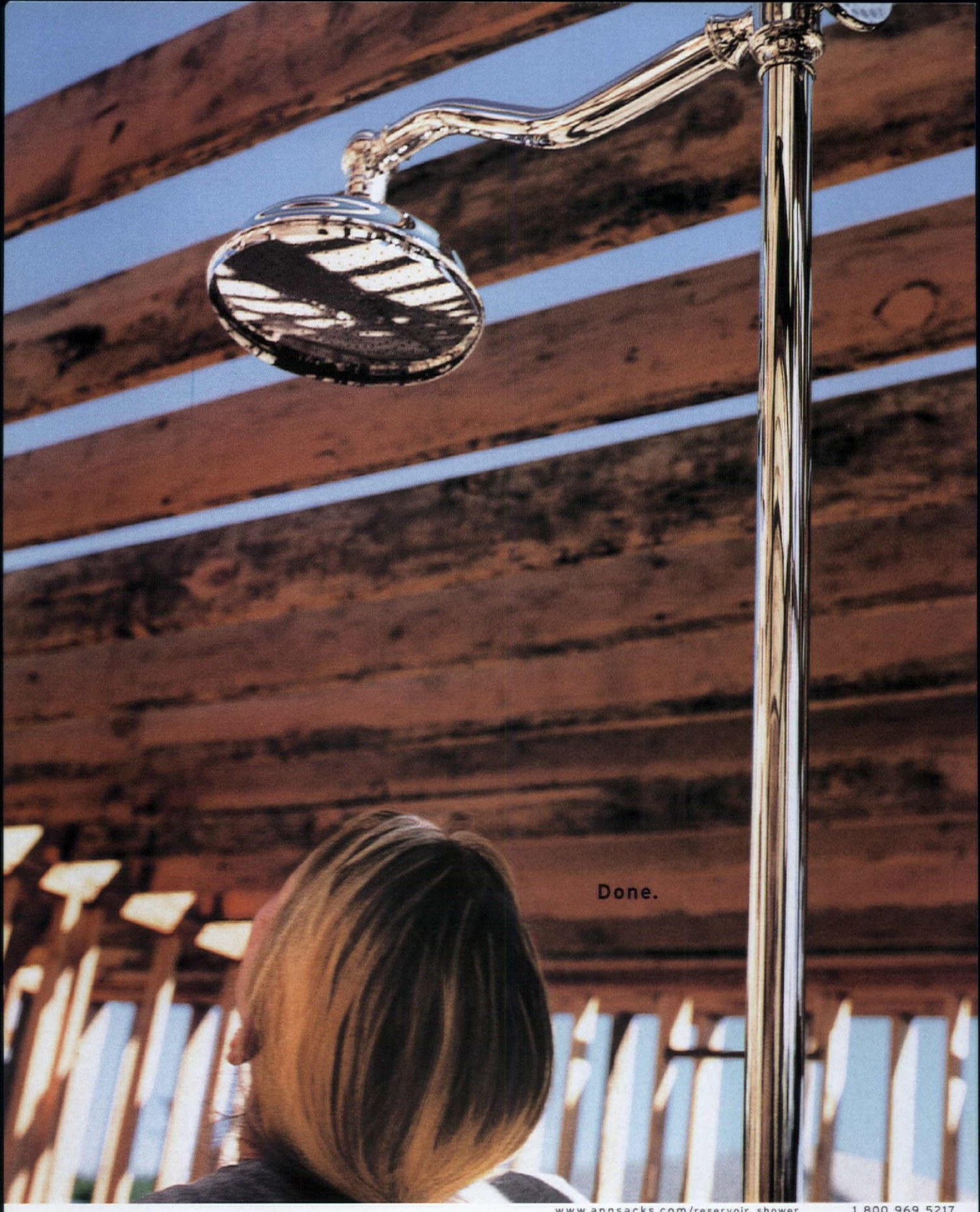
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# welcome

## teenagers in the garden

ONE DAY THIS SUMMER, I was taking an early stroll through the garden, steaming cup of coffee in hand, dew cooling my feet, inspecting all the new plants we had put in this spring. I love the morning rounds because the traffic is still and the birds are in full song. Also because I go to bed believing in the powerful magic of the night, believing that when I wake, everything that was crooked will be straight, everything that was weak will be strong, everything that languished will be bold. At least in the garden.

I was walking with the nurseryman who had helped me put in most of the new beds; his day begins early, too. Toward the back of the garden, we noticed a bunch of ferns that had been thriving the day before but were now trampled. We bent to inspect this fresh mystery.

"Hmm," Leonard said, putting on his best detective manner and poking around the crestfallen clumps. "Look at that. All the stems are broken at the same height."

I felt we were on the trail of some wild, mysterious animal, and I glanced up at the trees nervously, as if it might pounce on us. "What do you think, Leonard? Skunks? Raccoons? Possums? Something bigger?"

Leonard has a flair for the dramatic. He drew himself up, and took a deep breath. "Bigger? I'll say. Teenagers."

We followed the telltale trail of trampled stalks to a little bench under the oak tree. Leonard went on to tell me that his wife had grown up in this town, and she knew all about the allure of my house. Or, more particularly, my garden.

I can see the appeal. As can the teenagers. My house is lost behind an unusually thick stand of sassafras trees, heavily underplanted with towering azaleas and rhododendrons and all manner of things to hide me from the street. It is true that I have often crawled under the tent of an azalea eight feet tall to do some pruning and have found abandoned beer cans. (One surprise involved a six-pack, each can drained, but all six still secured in their plastic rings; I sat awhile pondering this accomplishment, and wondering who would want to drink beer this way, and why, and who was being impressed by this tribal rite.) From time to time, I have bumped into kids sitting on my boulders under the sassafras trees, puffing languorously away on cigarettes and joints. (And no, I do not call the police, and I hardly need to tell them to stop, so panicked are they by my sudden appearance at the party.) And once, only once, some obnoxious person wandered in and heaved a boulder at my little concrete Buddha, who was minding his business under a tree. The impact cracked the Buddha's neck, but he kept his head; my 13-year-old tied a pink kerchief around the Buddha's shoulders, and we contemplated, grumpily, the eternal truth of the changeable nature of reality, before calling the police.

The police officer who responded, a beautiful and sympathetic young woman with long, thick red hair, walked through the house with me and into the side of the garden.

"Well," she said, after a thorough inspection of the damage. "Teenagers. I grew up in this town. I always wanted to see this house. We all thought it was haunted." (True enough.) And now so is my garden. By teenagers.

Hey. I was a teenager once upon a time. Weren't you? Still, it took me a while, after finding the trampled ferns, to get comfortable with the idea of kids' taking midnight strolls through the pachysandra—particularly since they were probably doing more than strolling. I mean, it is sort of a pain in the neck to dig holes in the dirt and pour in the money (which is, after all, one definition of gardening) and then, because someone else is having fun necking, see your work get stomped.

I thought about what a luxury it seemed to plant things, and to scatter around inviting benches, beautiful urns, and tinkling chimes, and then feel time pass and let memory visit. There are all kinds of hauntings in the garden. But suddenly it occurred to me, maybe it was the teenagers who were casting the spells. Maybe they were part of the powerful magic of the night, drawing strength up out of the earth. Maybe it is the teenagers who best understand the ultimate, and fleeting, luxury of a garden—the enchantment of breathing in the fragrance of lilies glowing in moonlight and wrapping your arms around someone you love.



BRIGITTE LACOMBE

Dominique Browning, EDITOR



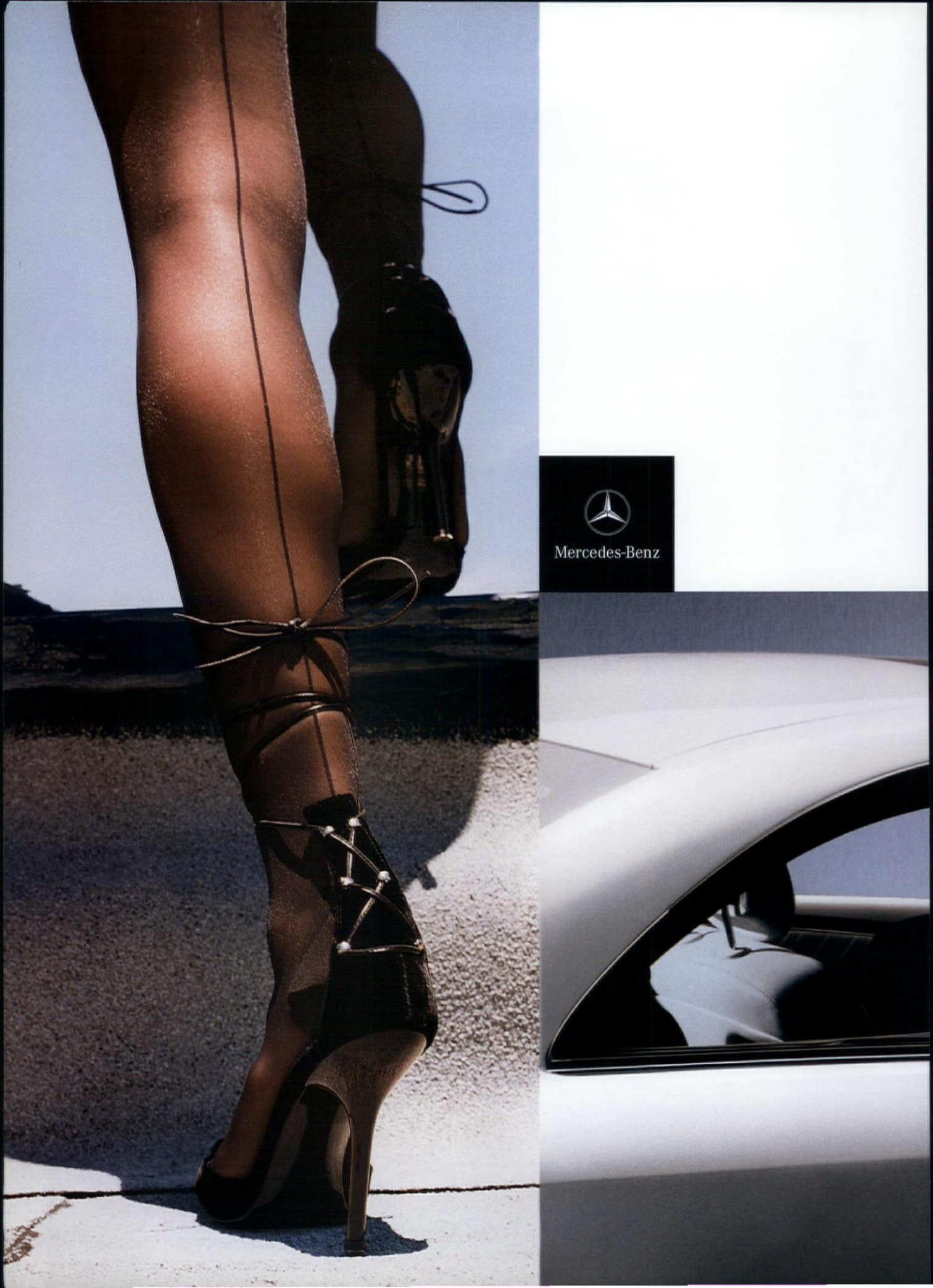
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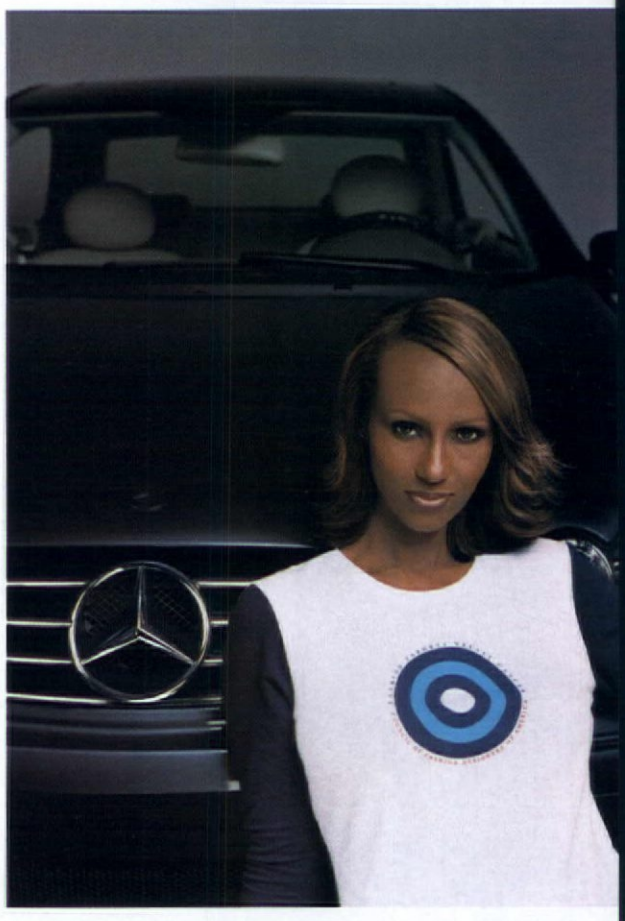

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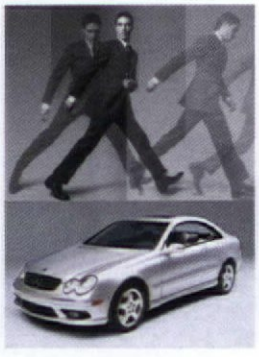
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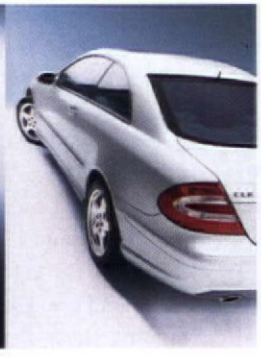




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**Page 1:** Pinstripe suit, white shirt and black tie, Dolce and Gabbana
**Page 2:** Silk georgette lace-up blouse with puff sleeves, Tom Ford for Yves Saint Laurent Rive Gauche
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# letters

## bare essentials

IN RESPONSE to Mary Rhoden's letter [July] about the pornographic content of Blueprint [May], the definition of pornography (as found in the *American Heritage Dictionary*) is "the presentation of sexually explicit behavior, as in a photograph, intended to arouse sexual excitement." Does she really believe that the photographs in Blueprint were illustrating sexually explicit behavior? Or that the readers of *House & Garden* would be aroused by them? I can't speak for the editors of *House & Garden*, but I doubt they were trying to make their readers sexually aroused with "Deep Skin." It seems their goal has always been aesthetic arousal, and the natural side effect of that is often intellectual arousal. Beauty stems from nature. The editors understand this, and addressed it in a thoughtful and intelligent manner.

RACHAEL RAMOS
*San Francisco, CA*

## blue-light special

I MARVEL at how well your staff keeps its collective finger on the pulse of design. However, Gregory Cerio's article "Playing House" [June] gave me pause. It constantly amazes me how far from reality the major New York auction houses can stray. Now you tell us they are touting "bargains," as if they have somehow overnight become the Target or Wal-Mart of the art world. I know of no one in my world who would consider $13,000 for a carpet or $22,000 for a bureau a great bargain. Have you all gone mad? We all want to surround ourselves with beauty. But a New York auction house's idea of the price of beauty is laughable to most Americans. Cerio's article makes that perfectly clear. Continue to bring us the most exquisite shelter magazine on the shelves, with your own distinct point of view rooted in the reality of most of your readers.

JEFF SPAIN
*Little Rock, AR*

## watch it, buster!

I WAS SO THRILLED to read about the renovation of the estate that Buster Keaton built ["Marquee Players," June]. My husband and I are such big fans of the comic genius that we named our son James Buster after him. It is comforting to know that there are still people in Hollywood who have a heart for these estates, built in a classic era that is still unmatched in quality and style. I tip my hat to Portland Mason Schuyler, John Bercsi, and Christopher Bedrosian, who went the extra mile to preserve this impressive estate in its original grandeur.

TERESA MEADS
*San Jose, CA*



**Play in style! Mah-jongg makes a comeback.**

## board room

HOW WONDERFUL and fitting it was to read "Games People Play" [July]. I teach mah-jongg in Manhattan and bear witness to the resurging popularity of this traditional game. My students call tiles, create hands, shout "Mah-jongg!" and share lighthearted camaraderie. Thank you for giving mah-jongg the attention it deserves.

LINDA FEINSTEIN
*New York, NY*

Please write us at *House & Garden* (4 Times Square, New York, NY 10036-6562). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium. □

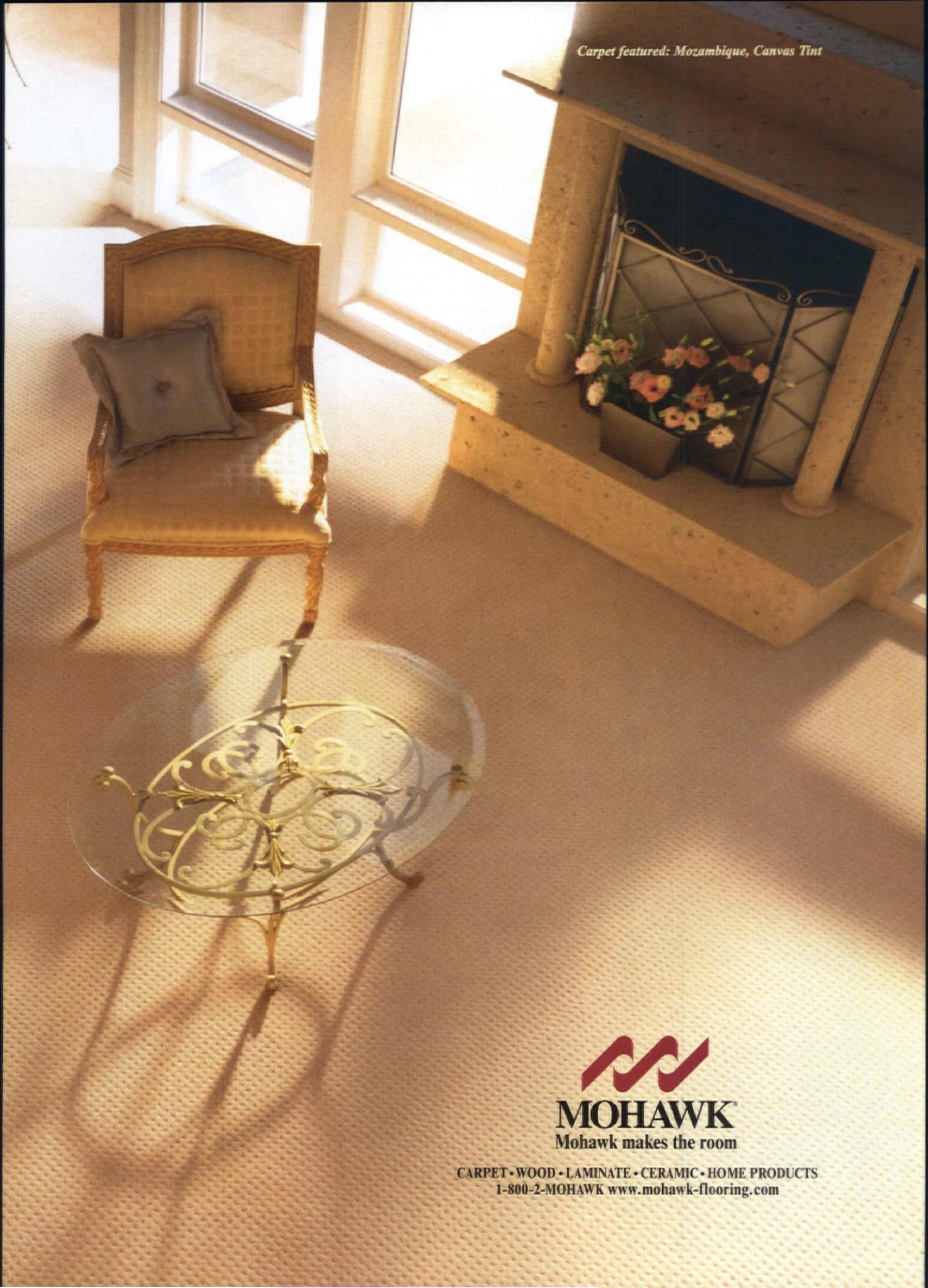
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## AERNOUT OVERBEEKE

Overbeeke has moved through many worlds of photography: news, fashion, ads, and now landscapes. But he has remained grounded in body (he has always lived near Delft) and spirit. "Fashion photography is something you do as a young man," Overbeeke says, "and as you get older you like to surround yourself with other beauties." In Belgium, he worked with garden editor Charlotte Frieze (shown with him) to frame "Lines of Force," page 262. Overbeeke sees his shots as time capsules of a dying world. "It is so sad that everything is going to be Coca-Cola country," he says.



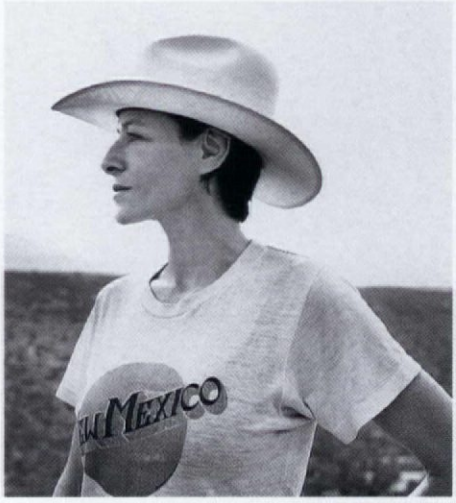


## BRIGITTE LACOMBE

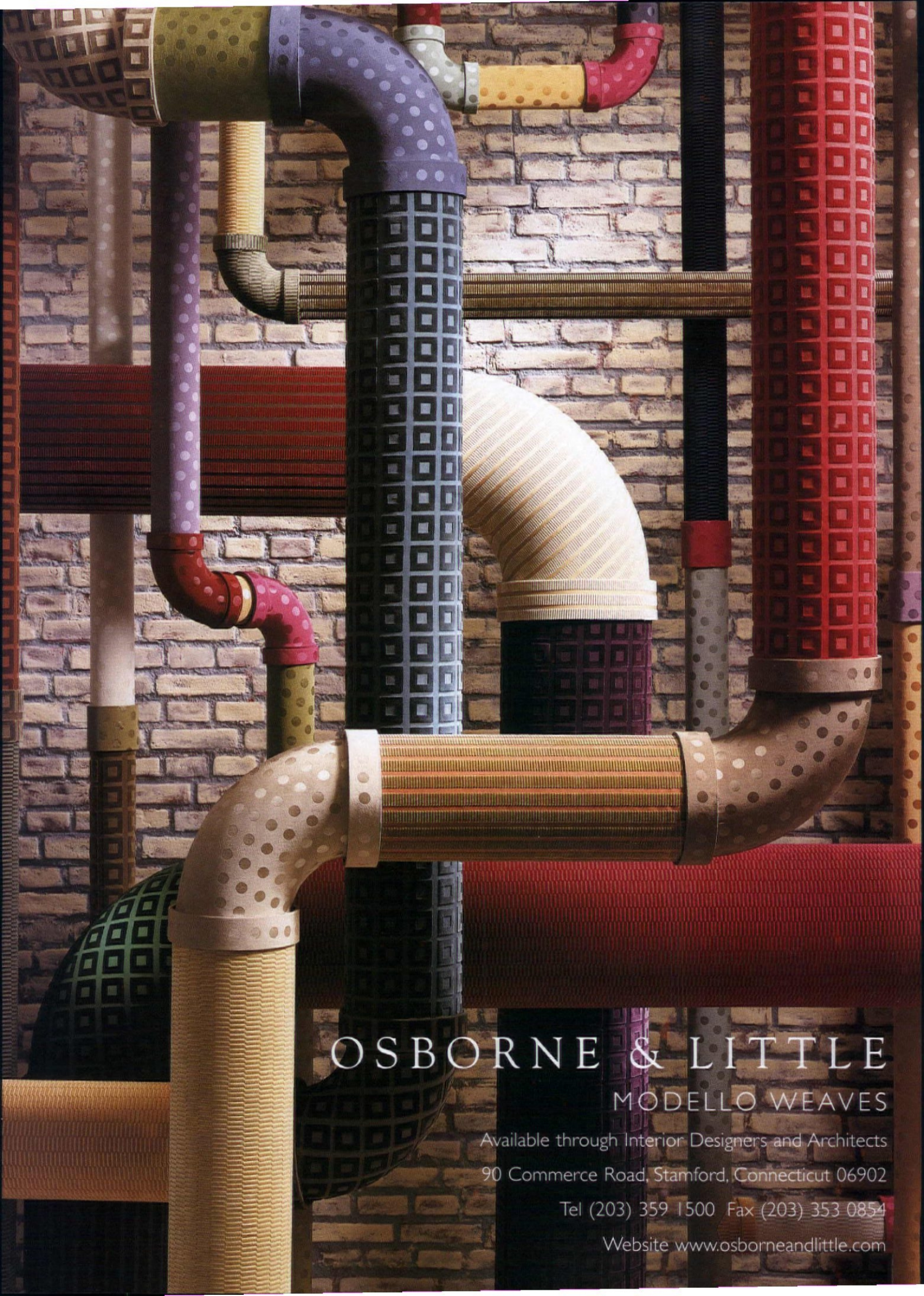
"I was mostly very lucky," says Lacombe, who picked up a camera as a teenager and has since photographed numerous major Hollywood figures. Her book *Lacombe Cinema/Theater* (Schirmer Mosel, 2001) has candid shots of almost every star since the 1970s. "It's a way to be in the world of these interesting people and meet them in an interesting way," Lacombe says. A frequent contributor to *House & Garden*, she captured the Labèque siblings in "Sister Act," page 230. "Their lives are so intertwined. When you see them perform together, it's very moving."

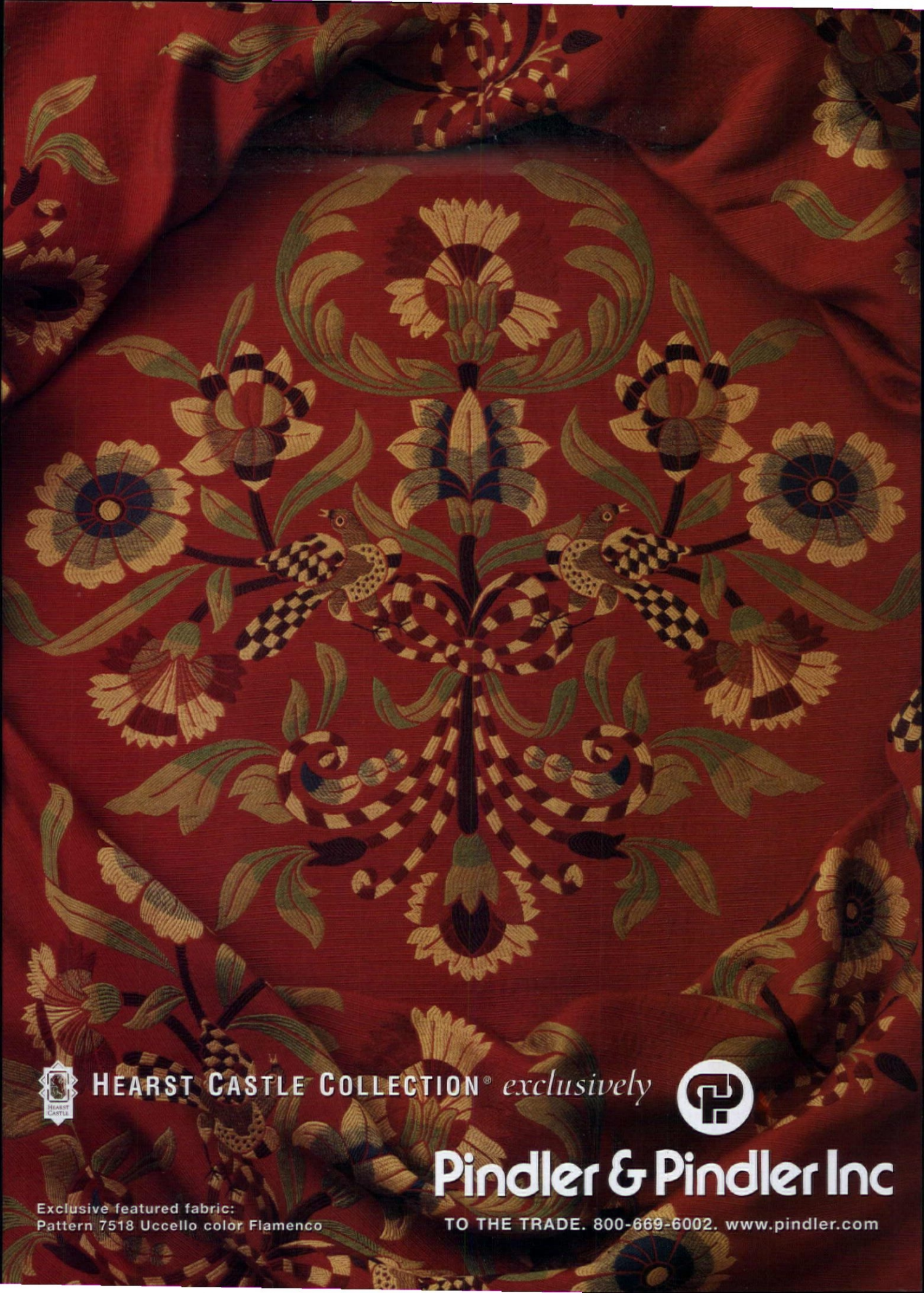
## JOAN JULIET BUCK

"The only job I wanted was features editor at British *Vogue*, which I had at twenty-three," says Buck, who grew up in France, England, and Ireland. After landing her first journalism internship, she "just didn't feel like going back" to college. Though she gave up journalism twice, she was editor in chief of French *Vogue* from 1994 to 2000. Buck discusses her switch to simpler living in her column "The Slow Life," page 168, which debuts this month. "I think there's much to be found out," she says, "but subjectively, not objectively." —JENNY GAVACS




TASKA; BRIGITTE LACOMBE (2) (FROM TOP)


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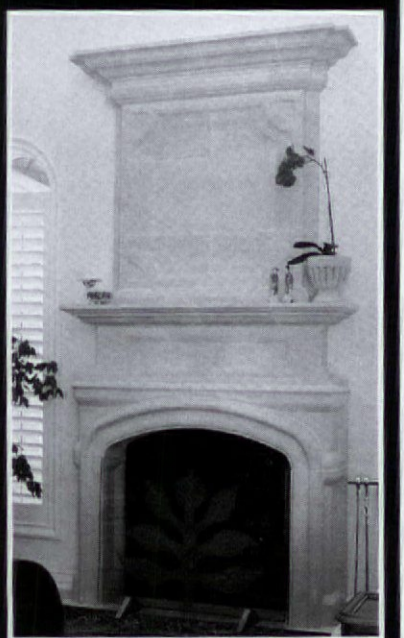
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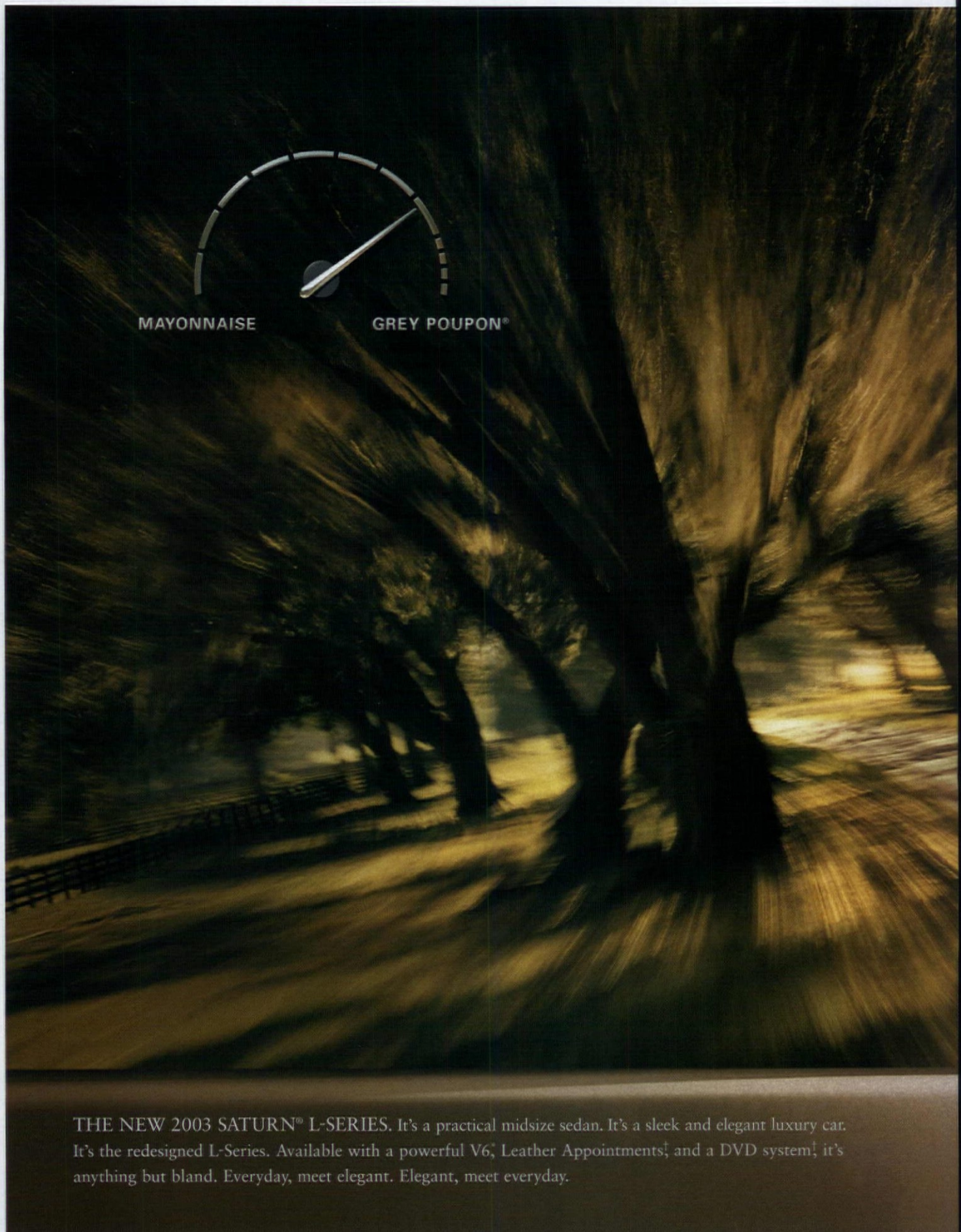



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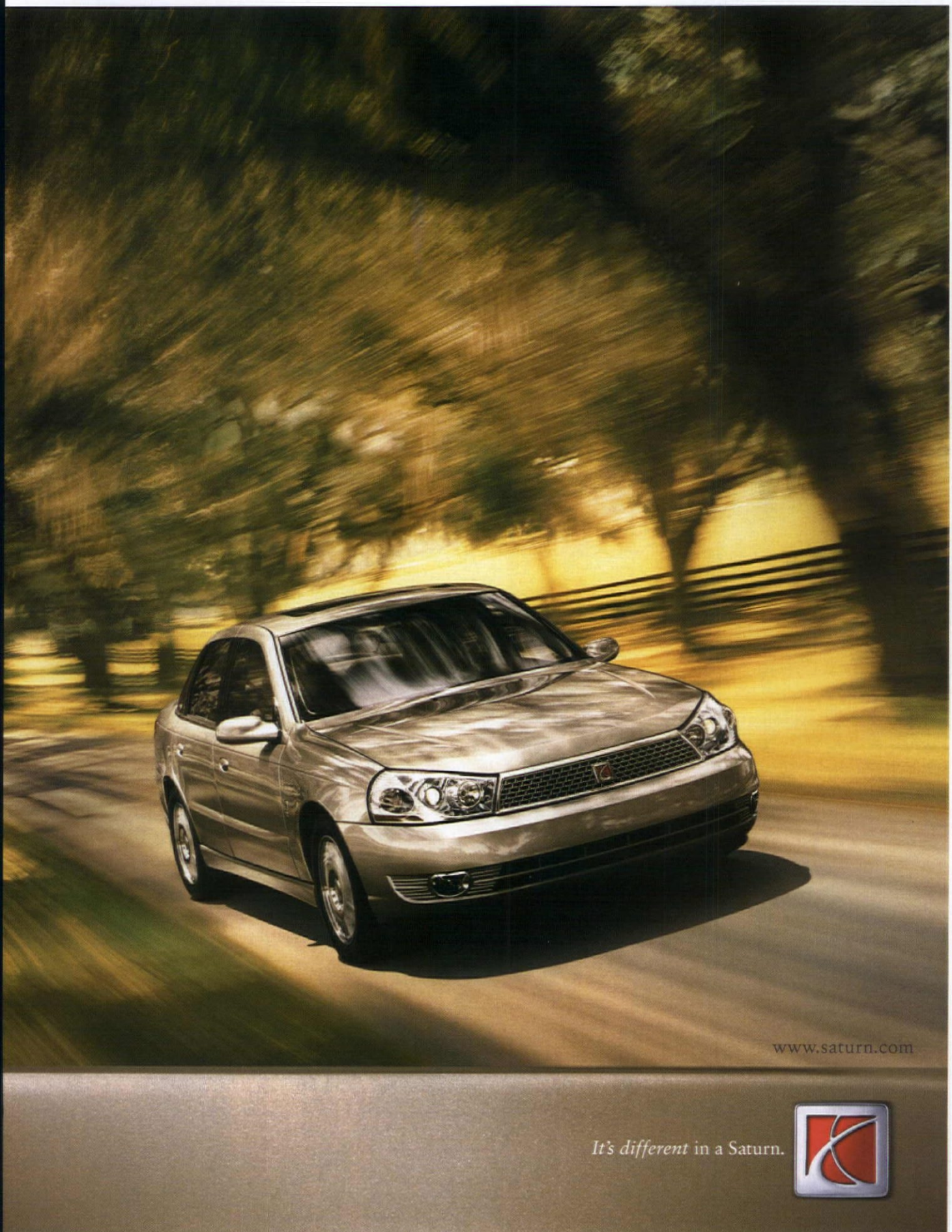
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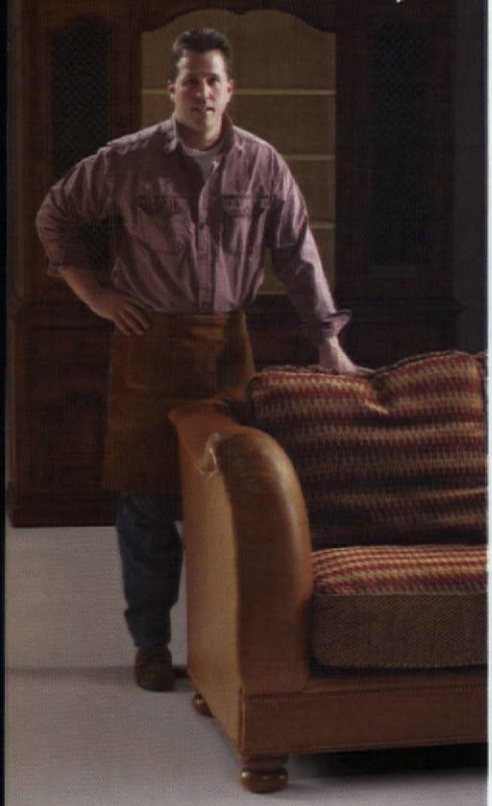

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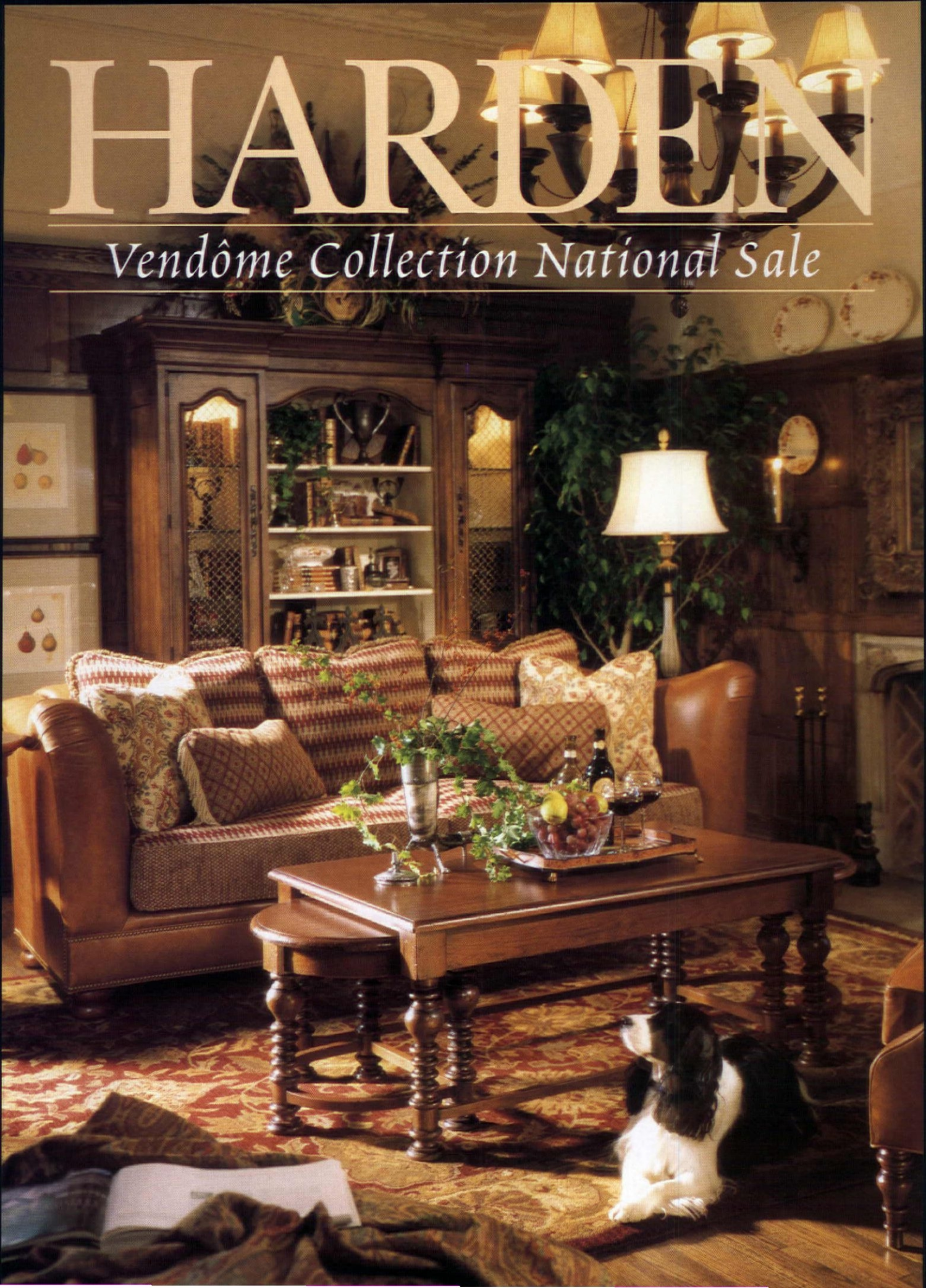
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# domestic bliss




For John and Martha Lange, designer Paul Busse created a replica of the Colorado & Southern Railroad's Georgetown loop—a late-19th-century route between Georgetown and Silver Plume, CO.

## ALL ABOARD

**Gardening meets model railroading to create a charming backyard hobby that is, literally, on track to change the landscape of America** Edited by Shax Riegler

WRITTEN BY KRIS WETHERBEE ■ PHOTOGRAPHED BY LEN JENSHEL AND DIANE COOK

FOR ALL SOURCES, SEE BACK OF BOOK

# ALL ABOARD

Of course, it started in England, a country that fetishizes both trains and gardening. About a century ago, enthusiasts there began building tiny railroad systems and lilliputian-sized landscapes in their gardens. But it wasn't until 1968, when the German company Lehmann Gross Bahn introduced the first weatherproof, large-scale (a.k.a. g-scale—for "garden") locomotives, that the hobby started gathering steam. When other companies introduced engines—many modeled after historic American trains—in the 1980s, the craze really took off, especially on the West Coast, where there is keen interest in the golden age of railroads.

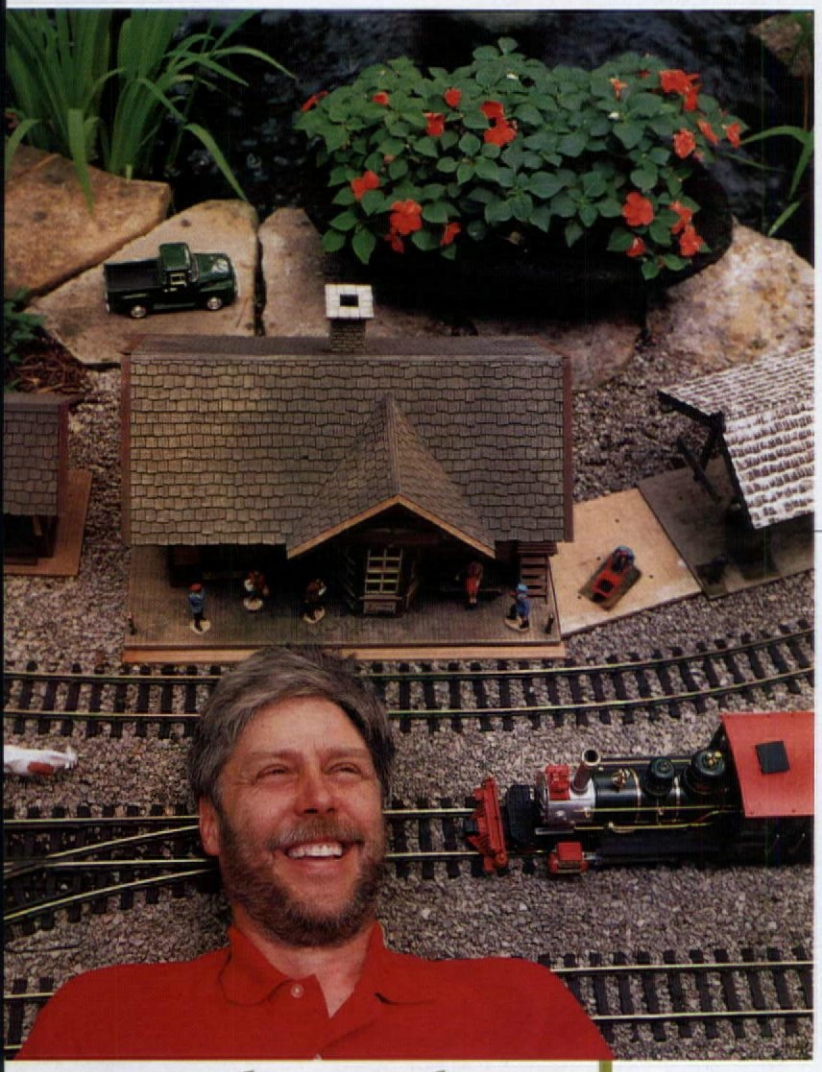
In the imaginations of the people who build them, large-scale garden railroads, which come in many sizes, take on a life of their own. Dirt and rock thrust upward as majestic mountains, dwarf conifers, and spruce grow into virtual forests, and a small pond becomes a massive lake. Handcrafted structures are assembled to create bustling towns and quaint villages. Lifelike figurines enact colorful tableaux—in one, a funeral takes place in a tiny graveyard alongside the tracks. "You're putting it all together into this grand illusion that can be any time or place you wish it to be," says Paul Busse, a landscape architect specializing in garden railways who created the Cincinnati-area setups on these pages. "When you bring in a train, you introduce motion that suddenly brings it all to life." From tinkering to building to landscaping, there are many avenues for creativity, whether your passion is model houses, water gardens, beautiful landscapes, miniatures, or the trains themselves. "It's a deep pursuit," says Marc Horovitz, editor of *Garden Railways* magazine, whose circulation has more than doubled, from 18,000 to 37,000 subscribers, over the past seven years. "You never hit bottom." Perhaps it's even more than that. There's something to be said for creating your own private kingdom. One hobbyist summed it up best when he declared, "I am the maker of mountains." ▷



**Larry and Catherine Kraft's Cinnamon Creek Railroad (also designed by Busse) has approximately 500 feet of track, a 35-foot-long trestle, five bridges, three tunnels, three mountains, and a winding "river." Plantings include Japanese red maple, spirea, English ivy, hemlock, and Alberta spruce. "You can use relatively common plants," Busse says. "Just monitor the growth for scale. You don't need to buy bonsai or other exotics."**


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# ALL ABOARD



## masters at work

### A garden railroad specialist can turn your backyard into another world

Well-designed garden railroads don't just happen—they're created from inspiration, ingenuity, and insight, often by one of the country's top garden railroad designers. Here are three who can help transform any plot:

- Garden railways designed by award-winning landscape architect Paul Busse of Alexandria, KY (859-448-9848), appear everywhere, from private homes to notable public gardens across the country, including the New York Botanical Garden. Busse, pictured above, takes an imaginative approach, creating three-dimensional designs that allow one to walk under bridges and through tunnels. "We're all about designing great stories," he says.
- The motto of another premier designer, landscape architect Jack Verducci of San Mateo, CA (650-341-4088; bagrs.org), is to "make your railroad a landscape first." He has designed more than 50 garden railroads from coast to coast and abroad, from simple designs in small yards to an elaborate work of art covering a quarter-acre hillside.
- Landscape architect Ralph Williams of Harvard, MA (978-456-8455; trainsandtrees.com), has created award-winning displays and impressive backyard railroads in all sizes. His current project is a 6,000-square-foot garden railroad for the Massachusetts Horticultural Society. ▷

## POWERING UP

**When it comes to powering your locomotives, it boils down to three sources: electric, battery, or steam. Though large-scale trains designed for garden railroads come in several scales (sizes), they all operate on the same gauge-1 (45mm) track, regardless of power. Radio-controlled track power—electricity running through the tracks—is the most commonly used method to run trains. In battery power with radio controls, the train and control components work independent of the track system. For greater realism, use old-style engines, some of which run on steam; their small boilers are fired by alcohol or butane instead of coal, oil, or wood.**

## FIVE GREAT ENGINES



1 Two-truck Climax steam locomotive with tapered stack, $800. Bachmann Trains model 81181. bachmann-trains.com.



2 Santa Fe Line's Warbonnet F7-A diesel locomotive 329, $550. LGB of America model 20570. lgboa.com.



3 Rio Grande Southern Line's Mogul steam locomotive, $800. Bachmann Trains model 81497.



4 Handcrafted, limited-production GS4 Daylight #4449 engine, $4,000. Accucraft Trains model AC98-001. accucraft.com.

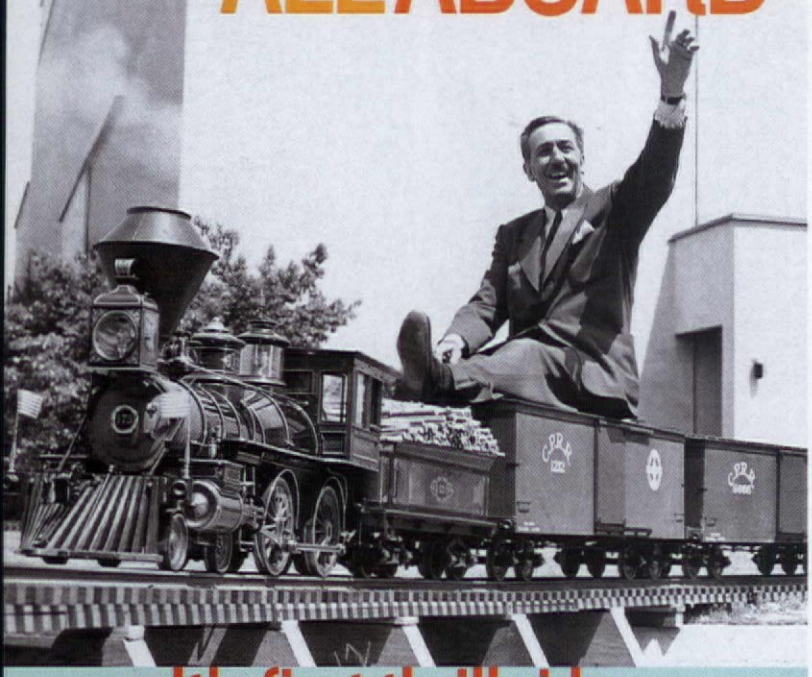


5 Handcrafted, limited-production C-16 D&RGW #268 Bumble Bee, $2,200. Accucraft Trains model AC88-116.

LEN JENSHEL AND DIANE COOK (PORTRAIT); TED MORRISON


"If I didn't have Silhouette I wouldn't have windows."
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# ALL ABOARD



## walt's first thrill ride

Possibly the most celebrated garden railroad is Walt Disney's Carolwood Pacific (carolwood.com). Author Michael Broggie, who grew up crewing on the Carolwood Pacific, takes a nostalgic ride through Disney's early childhood and love of locomotives in his book *Walt Disney's Railroad Story* (Pentrex Media Group, 1998). Disney's passion for running trains through a landscape existed long before large-scale models were readily available, and before Disneyland was developed. With cars large enough to ride on—as Disney and guests frequently did—his live-steam railroad wound its way across overpasses, around loops, up a 46-foot-long trestle, and through a 90-foot tunnel underneath his wife's flower bed. "I remember the first time I rode into the tunnel, sitting on top of a boxcar that was rocking back and forth," says Broggie, who was a young boy at the time. "When you entered the tunnel, it was pitch black. As you came out the other side, there was a canyon that dropped 150 feet." Shown below, a g-scale version of the Magic Kingdom's Ernest S. Marsh engine (from Disneyland Delivers, $495, 800-760-3566) hauls a model of Disney's own "Bobber" caboose (from the Carolwood Historical Society, $100, 805-498-2336).



## GETTING ON BOARD

***Garden Railways*** **magazine (gardenrailways.com) is an excellent resource for garden railroaders. Each issue carries a complete listing of nearly 200 garden railway societies and clubs.** ***Getting Started in Garden Railroading*** **(Krause Publications, 2001) not only takes you through the step-by-step process of building a garden railroad, but also includes an extensive directory of clubs and associations, plus an array of manufacturers and companies with products for all avenues of garden railroading. Also visit greatesthobby.com, a Web site run by the Model Railroad Industry Association to help beginners get information and connect with other hobbyists.**

## SEARCHING FOR MINIATURE PLANTS

Today's garden railroader can create living scenes, from meadow to mountain, all on a miniaturized scale. That wasn't always the case. In the late 1980s, Bob and Sharon (Sky) Yankee got fed up with plants that grew too big and threw their garden railroad out of scale. "We located a retired nurseryman with an extensive collection of rock garden plants dating back to the 'fifties," says Sharon. The Yankees soon folded their annuals nursery in order to concentrate on miniature plants. Today their collection includes more than 1,200 varieties, including the dwarf boxwood below, all selected for growth pattern, scale, minimal maintenance, and the ability to grow anywhere in the country. Mini Forests by Sky, Mulino, OR; 503-632-3555; miniforest.com. Other nurseries: Miniature Plant Kingdom, Sebastopol, CA; 707-874-2233; miniplantkingdom.com. Rock Spray Nursery Inc., Truro, MA; 508-349-6769; rockspray.com. Squaw Mountain Gardens, Estacada, OR; 503-630-5458; squawmountaingardens.com.



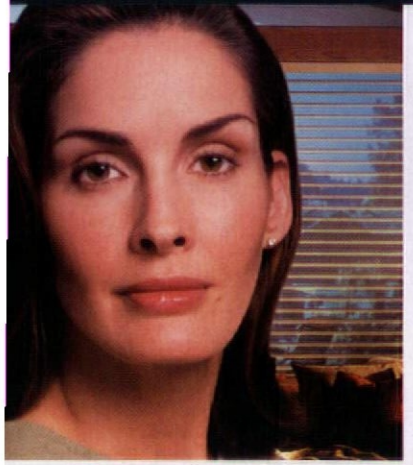
## finer details

**While you can find garden railroad accessories at most specialty hobby shops, many mail-order companies also offer finely detailed, handcrafted, and custom-made accessories. Here are some of our favorites:**



- Railroad Avenue Modelworks, Willits, CA. 707-459-2770. railroadavenue.com.
- Garden-Texture, Charlotte, NC. 704-847-7169. gardentexture.com.
- Ozark Miniatures, De Soto, MO. ozarkminiatures.com.
- Supply Line, Baltimore, MD. slmonline.com.
- Showcase Miniatures, Cherry Valley, CA. 909-845-9914. showcaseminiatures.com.

*After visiting many garden railroads, writer* **KRIS WETHERBEE** *and her husband are planning to build one of their own at their home in western Oregon.* □



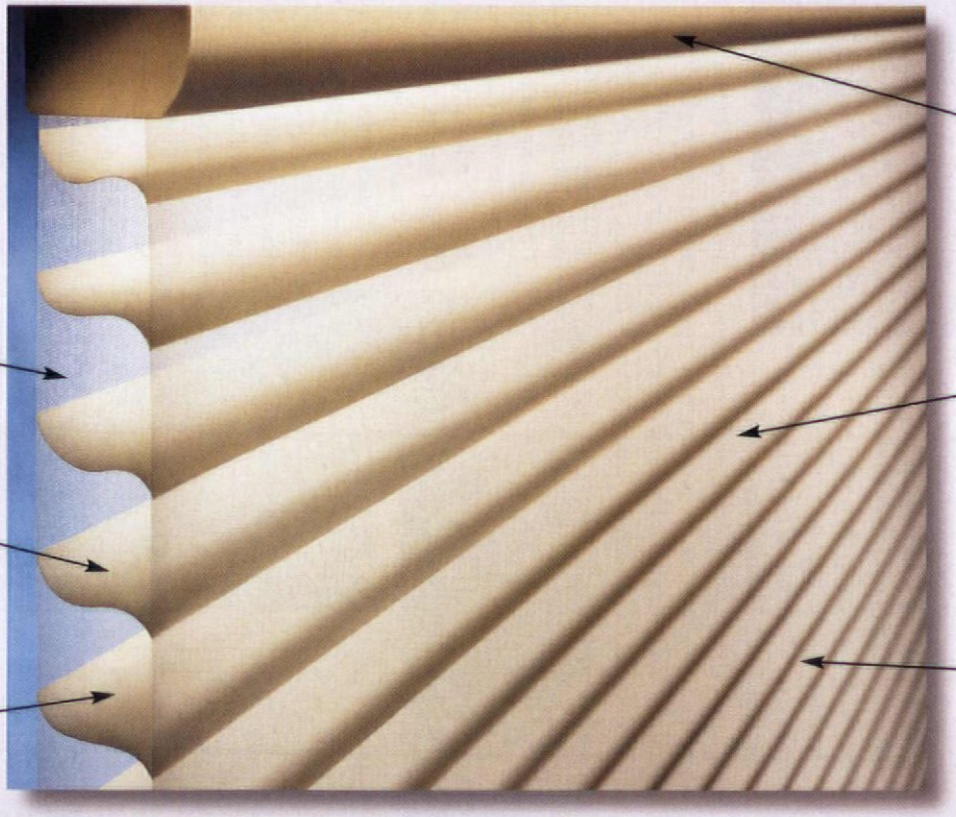
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*window fashions*

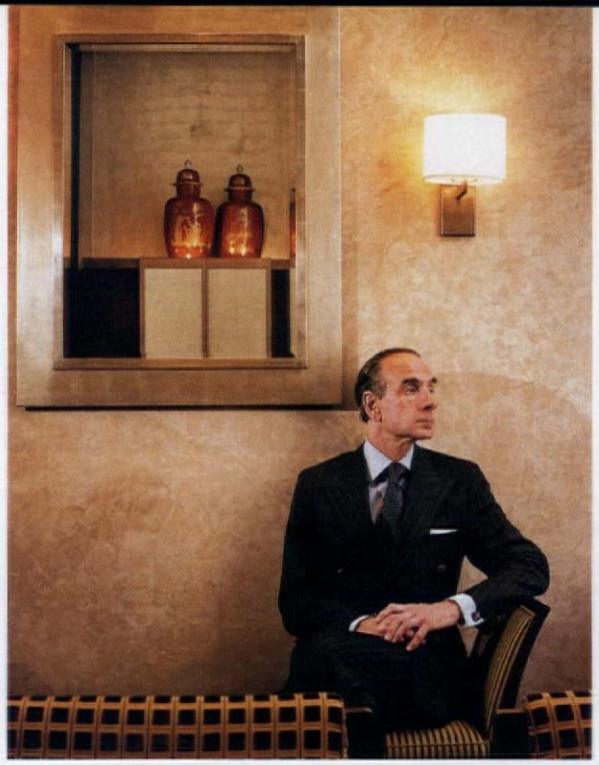
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*Where Great Rooms Begin.*

# SHOP TALK

## One step at a time: Tiffany & Co.'s flagship store gets a makeover that won't alienate its fans

by Shax Riegler



TIFFANY. There's no place like it. From its fortresslike building in New York City's commercial heart, at 57th Street and Fifth Avenue, the 165-year-old firm continues to epitomize timeless elegance. As the company's 2001 annual report states, "Tiffany has never been about fashion, luxury, or excess. Tiffany is about things that last." We might argue with the word "luxury" in that statement, but the rest sounds right. It's a company that does not need a "trend forecaster." Until recently, little about the store had changed, but the company's outright purchase of its landmark building in 1999 became an occasion for looking in the mirror. Robert Rufino, vice president of creative services and visual merchandising, was put in charge of a team of the store's own designers and, along with the Toronto-based design firm Yabu Pushelberg, charged with developing a plan for bringing the flagship up to date. After six years at Tiffany, designing everything from windows to store displays to special events, Rufino brings a tremendous wealth of experience to the project.



It is an irony worthy of a great American novel that one of the store's biggest publicity coups (arguably the one that catapulted the firm into iconic status) has also become one of its greatest burdens: the publication, in 1958, of Truman Capote's *Breakfast at Tiffany's* and the release three years later of the movie, starring Audrey Hepburn. Some scenes in the movie were shot on location, and Tiffany has long been a place of pilgrimage. The store has always recognized its good fortune and with impeccable manners welcomes all. "How do you change something but not really change it?" Rufino asks. "For so many people who love Tiffany, this is like home." Still, there was a growing sense that the store needed to give customers the option of either being on the main floor and seeing what was in the movie or going upstairs to have more privacy and the chance to work longer with a sales professional.

**Robert Rufino, Tiffany's vice president of creative services and visual merchandising, above, in a private selling room. ■ The view across the newly spacious, redesigned second floor, left.**

KATHARINA BOSSE

In other words, the store wanted to create a haven for serious shoppers while still accommodating sightseers. The first stage of the renovations was

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# SHOPTALK



On the second floor, a macassar wood desk, right, sits in front of a display window. ■ The lounge for the private selling rooms, below, has walls covered with leather panels. ■ A bench upholstered in silk and velvet fabrics by Clarence House, bottom.

completed last November, when what had been the silver department on the second floor was turned into a luxurious showcase for diamond engagement rings and other exquisite gems and pearls. "Now we have so much more space to show off the jewelry," Rufino says. "When I give tours of the second floor, people are just amazed at what we have there, what was always just downstairs." In fact, further renovations—expected to be completed by 2005—will create 25 percent more selling space, which will enable the store to display much more of its collections. Among the exciting developments will be expanded silver and home departments filling the third and fourth floors and linked by a grand staircase. "We're very excited about the home floor," Rufino says. "For the first time, we'll be able to designate specific shops: casual china, stationery, colored glass, and, of course, flatware."



Rufino and his team are rising to the challenge of making the store fresher and more modern while retaining its classic appeal. They didn't have to look too far afield for inspiration. The company's archives and the grand space itself helped spark their creativity. "Look at the first floor," says Rufino. "It still stands up. In twenty-five years, I think what we are doing now will stand up, too."

Future Holly Golightlys will be glad to know that they'll still be able to follow her prescription for combatting the "mean reds": "Get into a taxi and go to Tiffany's. It calms me down right away, the quietness and the proud look of it; nothing very bad could happen to you there, not with those kind men in their nice suits, and that lovely smell of silver and alligator wallets." □

## THE TIFFANY TOUCH, CA. 2002

**"We went full bananas on the second floor," Rufino says. "We had to—this is the flagship store." With Tiffany's current plans to open three to five American stores a year, this work is a laboratory for how future stores may look. The floor's enticing spirit is established by the use of luxurious materials, exotic woods, and sumptuous fabrics. Brazilian granite lines the foyer. Wall paneling and cases are made from sapele, an African hardwood. The pattern of the custom-designed carpet, made by Patterson, Flynn & Martin, echoes the coffered ceiling's. A café-au-lait-colored douppioni silk lines all the cases and sets the gems asparkle. The furniture, much of it custom-built by craftsman Frank Pollaro, plays off the building's Art Deco roots and makes use of boldly grained macassar wood, ebony, faux ivory, and shagreen. Upholstery fabrics include designs by Pollack, Bergamo, and Clarence House. Upholstered furniture was built by the Jonas workshops. No detail—antique lamps, hand-painted porcelain urns, faux finishes, fresh flowers twice a week—has been overlooked.**



KATHARINA BOSSE


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# DESIGNER SAVVY

## Enliven your rooms with painted furniture

by Todd Romano

I've always loved painted furniture; so, naturally, my New York shop has lots of it. Sister Parish taught us all that you can take the most humble Victorian furniture and make it look wonderful with a coat of shiny white paint. Every time I see a faded brown finish on an otherwise attractive piece, I imagine it painted. With the right color and finish, painted furniture adds style, glamour, and that essential touch of whimsy.



I loved the carved details on this Georgian-style console, but it looked lifeless. A **chalky gray-white finish** lightened it up.



My rule is that **every room needs at least one painted piece**. Layered colors give furniture depth and dimension. Flat pigments can be charming. Shiny, lacquerlike surfaces provide drama and an exotic touch.



When I discovered this early-19th-century American mirror, its gilded finish was long gone. I chose to **paint the frame** in an antiqued white-beige finish for a warm, sophisticated look.



The **rubbed finish** on this fauteuil accentuates its carved Rococo-style flourishes. Peacock blue leather, an unexpected upholstery choice, is very Dorothy Draper.



I don't hesitate to paint 19th-century copies of 18th-century pieces, but if an antique is of its period, first **consider the value in its original state**. A bright red lacquer and parcel-gilt finish add zip to this Provincial Louis XV table.

ERIC MCNATT; SOURCES, SEE BACK OF BOOK

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# THE FIX

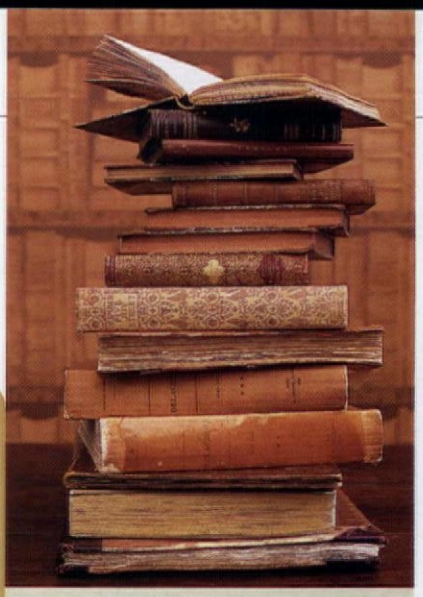
## Solutions to your household dilemmas

by Jackie Craven



**Q Our crystal chandelier gets so dusty. Is there a way to keep it clean without dismantling all the baubles?**

A Let those baubles be. Unless your chandelier has years of grime, you can spiff it up without taking it apart. But be wary of quick fixes. At Schonbek (schonbek.com), where some of the world's most opulent chandeliers are made, spray cleaners are taboo. "Sooner or later they will work their way into microscopic nicks and cause corrosion," says creative director Eileen Schonbek Beer. Instead of spraying, slip on your white cotton gloves. Dampen one glove with Windex and leave the other glove dry. Caress the crystals one at a time, first with the damp hand, then with the dry. To assure that moisture does not reach metal parts or wiring, wipe the frame with a dry cloth or chamois. Isn't there an easier way? For your next chandelier, look for one made of Strass crystal. If the chandelier has been manufactured during the past decade, the crystal will have an invisible coating that repels dust and reduces the need for frequent cleaning.



**Q Our beautiful leather-bound books are filling the den with an ugly, musty smell. Is there anything we can do?**

**A It's not the quality of the writing that makes some books stink; it's the mold or mildew that grows when there is moisture in the air. To freshen up your library, give those beautiful bindings plenty of cool, dry air. Set offending books in front of a fan, or take them outside on a breezy day. Keep in mind that old papers and inks can darken or fade, so be cautious about bright sunlight. Still stinky? Try placing smelly volumes in a closed garbage pail with (but not touching) a deodorizing substance such as baking soda, cedar chips, or unscented kitty litter. After a week or so, the odor will dissipate. To prevent the smell from returning, keep your den dry and well ventilated, and make sure that books are mold-free before adding them to your collection.**

**Q Our designer coffee table is almost new, but the polished nickel legs are beginning to tarnish. Is this normal? What can we do?**

**A Your table may be a treasure, but the legs are a lot like a five-cent coin. Unless nickel is finished with a protective coating, it will lose its luster, gaining a patina that many people like. To preserve the shine, however, follow tips from metal conservators. Michael Schwartz of Creative Metalworks in Kensington, MD, suggests a mild abrasive cleaner designed for jewelry and fine metals. After cleaning, give those legs a layer of protection. Many museums use Renaissance Wax. A quality wax will last at least six months. For longer protection, take your table back to the manufacturer or to a metal finisher and ask for a clear acrylic lacquer such as Incralac.**






**Q We have inherited a wonderful 18th-century landscape. What's the safest way to display a historic painting?**

A You're smart to think about your art. Fluctuations in heat and humidity can cause the canvas to expand and contract, cracking the paint. To protect your heirloom, choose a wall in an interior room where temperatures will remain more constant. Resist the temptation to display your painting over the fireplace. Also avoid heating and air conditioner vents and bright lights. The safest place for your fine art is away from direct sunlight and the bustle of activity. Try to keep the relative humidity at a comfortable level—between 30 percent and 70 percent is best. Archival backing, installed by a professional framer, will give added protection. For more hints, log on to the American Institute for the Conservation of Historic and Artistic Works site at aic.stanford.edu/treasure.

SIMON WATSON; MARY ELLEN BARTLEY; PHOTODISC; MELISSA PUNCH (CLOCKWISE FROM TOP LEFT)

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# LARDER

## Mortars and pestles prove that the simplest kitchen tools are often the best

by Lora Zarubin

Even with all the high-tech appliances in my kitchen, I find I keep going back to my low-tech mortars and pestles. The timeless design cannot be improved upon for making mayonnaise or pesto. It also allows me more control when I'm grinding spices for a paste, blending coarse salt and peppercorns, or cracking nutshells. I have been collecting mortars and pestles for years. Besides being practical, they look great on my shelves. Here is a variety of shapes and materials to choose from, each with a different purpose. ▷

I'm always adding to my collection, thanks to Lucullus Inc. in New Orleans, which sells vintage sets. This 18th-century French stone mortar is my favorite because of its carved handle. It's perfect for aioli. $495 to $695. 504-528-9620.



### my basic garlic aioli

*Makes 1 cup.*

1 clove garlic, peeled
1 tsp. sea salt
1 large egg yolk (room temperature)
1 cup extra virgin olive oil
1 tsp. freshly squeezed Meyer lemon juice

Place the garlic and salt in a mortar large enough to hold all the ingredients; pound to a smooth paste. Add the egg yolk and mix until well combined and the mixture gets light in color, about 1 minute. Begin adding the oil, a little at a time, letting it run down the side of the mortar while beating continuously. Begin to increase the amount of oil, always adding it to the side of the mortar. Continue beating until all the oil is incorporated. If the aioli becomes too thick, add a few drops of Meyer lemon juice to thin it. Stir in the remaining juice. Cover and refrigerate until ready to serve.

TED MORRISON

ESTABLISHED 1823

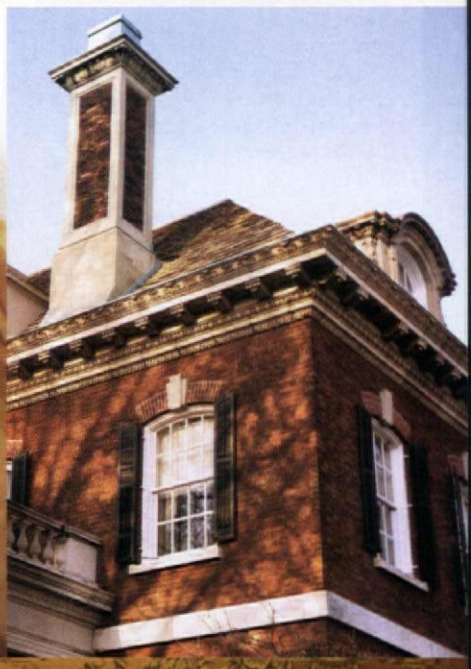
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# LARDER

## A variety of mortars and pestles to perform a variety of tasks

This olive wood mortar is deep enough to let you crush several different spices at a time. Because dry spices lose their flavor quickly, I grind whole spices when I need the most aromatic flavor possible. $32.50. cookiecuttersetc.com.

Every kitchen needs a vintage mortar like this 18th-century French marble one, also from Lucullus Inc. The unusual pestle is great for pulverizing fresh herbs and firm spices such as peppercorns. 504-528-9620.

Besides making such a bold design statement, this granite giant from Egg boutique in London is great for pesto. The pestle is heavy, which helps in making a paste of pine nuts and basil or in pounding olives for a tapenade. $442. 011-44-207-235-9315.

The ergonomic pestle in this black granite set is a joy to use. I usually reserve it for grinding nuts. I also bring it out at parties as a nutcracker for walnuts and hazelnuts. $277. Summerill & Bishop. 011-44-207-221-4566.



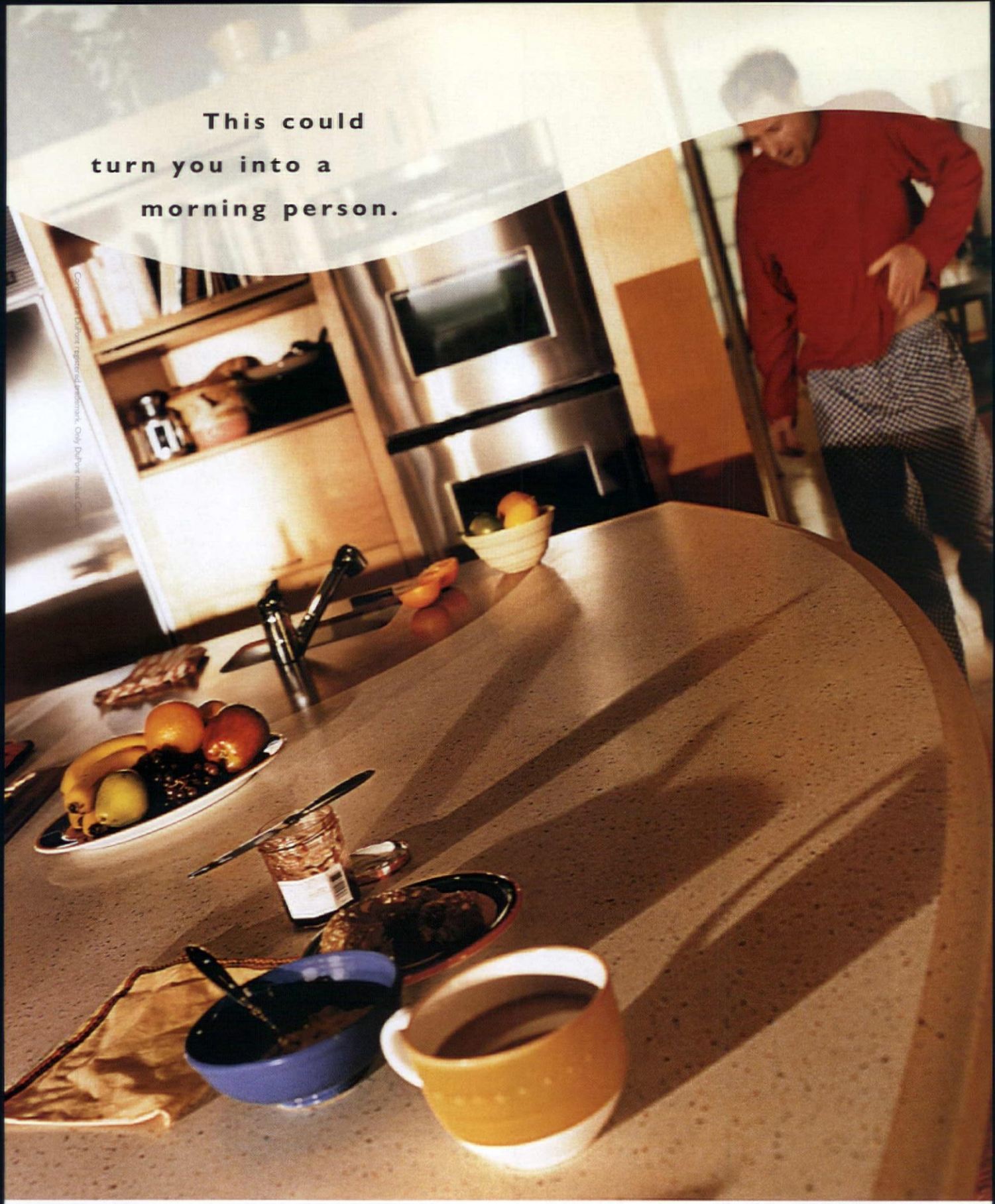
This classic French-style multi-tasking mortar made of Carrara marble, from Sur La Table, is great for aioli and other oil-based mixtures. It's heavy, so it doesn't move around too much when you're whisking in oil. $55. 800-243-0852.

This rough granite mortar and pestle from David Mellor in London is perfect for grinding coarse salt (a staple in my kitchen) or peppercorns, and even sugars when I want a fine texture. $131. 011-44-207-730-4259.

I enjoy fiery hot chilies on my pizza, so I grind whole Indian chilies, ordered from kalustyans.com, with this mortar and pestle, $66, from David Mellor. Commercial, preground chilies cannot compare in taste and quality.

This Mexican lava rock set—*molcajete* and *tejolete*—is ideal for making guacamole or crushing fresh chilies and garlic for salsa. You need to cure it before using, and wash well afterward, since it's porous. $45, at Sur La Table.

TED MORRISON

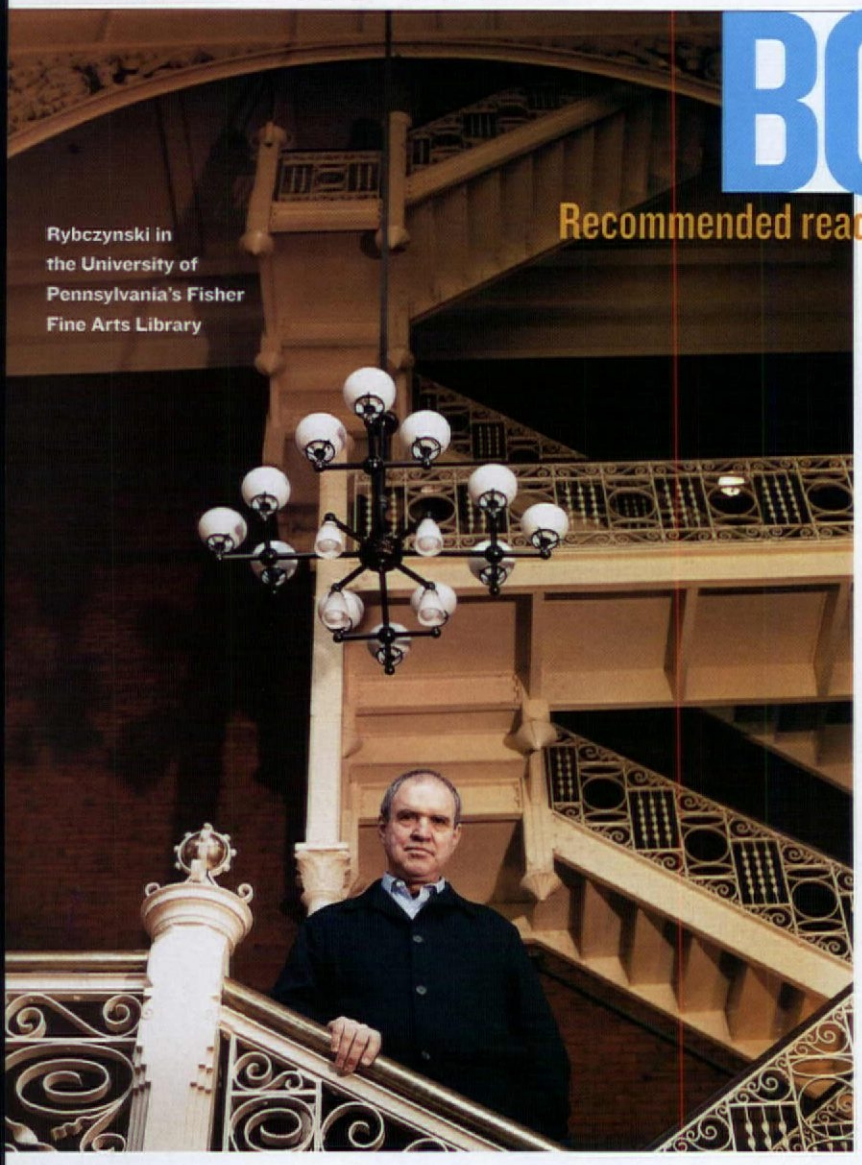



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# BOOKS

## Recommended reading from writer Witold Rybczynski



Rybczynski in the University of Pennsylvania's Fisher Fine Arts Library

Known for his witty and engaging cultural studies of architecture and design, Rybczynski is the author of several best-sellers. His latest book, *The Perfect House* (Scribner), is about Renaissance architect Andrea Palladio.

**A TESTAMENT** by Frank Lloyd Wright (1957) "This was my first architecture book, bought more than forty years ago when I was a student. I've long since ceased to be an unquestioning admirer of Wright's, but his extraordinary creativity continues to impress."

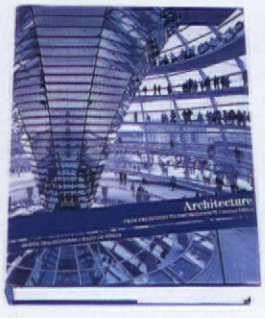
**THE SHINGLE STYLE TODAY** by Vincent Scully (1974) "Postmodernism has a bad name today, but in the 1970s, the houses that Scully wrote about were a breath of fresh air. They were both old and new, modern and not modern, and eminently livable."

**A PATTERN LANGUAGE** by Christopher Alexander (1977) "It was when I was building my own house that I realized the truth of Alexander's thesis: architecture is a language, and largely an ancient one. His magnum opus, which resembles a little dictionary, is an invaluable source of wisdom about how to design the physical environment."

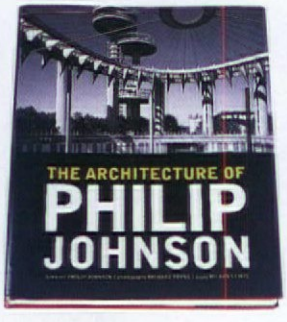
**AUTHENTIC DECOR** by Peter Thornton (1984) "This richly illustrated volume is the best single source of information about how Europeans decorated and furnished their homes from the seventeenth to the twentieth centuries."

**TOWN PLANNING IN PRACTICE** by Raymond Unwin (1909) "Despite its dry title, this is an intensely visual book, full of photographs, drawings, maps, and plans."

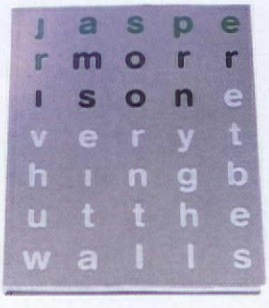
## Pick up any of these new titles and expand your design vocabulary by Julia Lewis



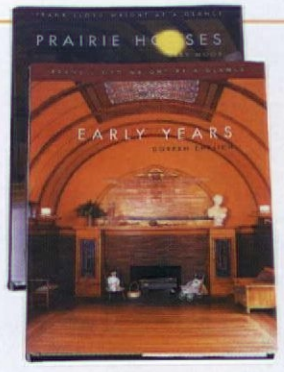

■ **ARCHITECTURE: FROM PREHISTORY TO POSTMODERNITY** (Abrams, $95) This classic resource, which offers an insightful survey of architectural history, has been updated to include significant works of the past two decades. It is an essential reference book for anyone interested in architecture.




■ **THE ARCHITECTURE OF PHILIP JOHNSON** (Bulfinch, $85) If you think you've read enough commentary on Philip Johnson, think again. With a foreword by the architect, an essay by Hilary Lewis, and photographs by Richard Payne, this is a definitive study of Johnson's oeuvre.




■ **JASPER MORRISON: EVERYTHING BUT THE WALLS** (Lars Müller/D.A.P., $55) Contemporary design fans will devour this catalog of Jasper Morrison's work. One of today's hottest design talents, he brings utility and grace to his every creation, be it a salad bowl or a bus shelter.




■ **EARLY YEARS** and **PRAIRIE HOUSES** (PRC/Sterling, $19.95 each) Despite their diminutive size, the third and fourth volumes in the "Frank Lloyd Wright at a Glance" series manage to illuminate salient moments in this pioneering architect's career.

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# NEWS




## black magic

**By introducing color, Diptyque lights out for new territory**

Diptyque, the grande dame of scented candles retailers, has been a pioneer in home fragrance, its simple white candles packed with essential oils and decorated with spare, hand-designed labels. The company has always taken a low-key approach—understated and exclusive. It introduces new scents only when a formula is perfected, and distinguishes its white candles simply by their fragrances. But the quiet arrival of Diptyque Noir—a black candle containing the company's best-selling Baies fragrance—is changing all that. And later this fall, just in time for the holidays, the next color in Diptyque's palette will arrive: a rich red candle infused with the company's heady tuberose fragrance. —MARK ELLWOOD



## THE NEW HOME APPLIANCE?

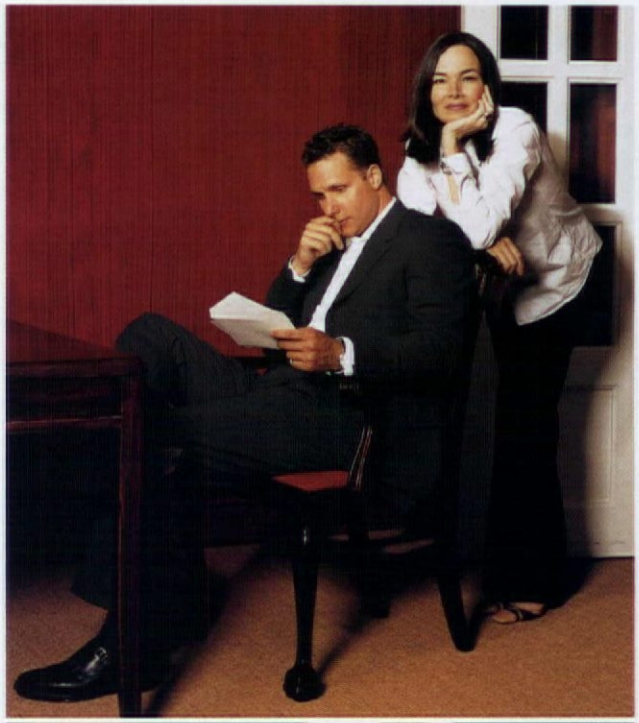
**House-scaled safes used to be as tough to find as they were inconvenient to install, but the Liberty Safe Co. is setting out to make them consumer-friendly. The safes come in various colors and a range of sizes. Jack Arnold, a home builder in Tulsa, OK, offers the safes as options—alongside Vikings and Sub-Zeros. "It's just one more convenience," he says. Liberty Safe Co. 800-247-5625.**

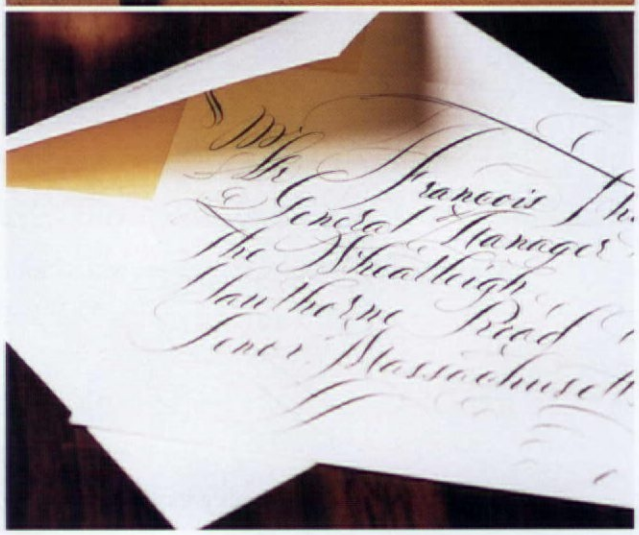
**—JENNY GAVACS**

## STRONGER THAN EVER

**Stationer to the Social Register set enters the 21st century**

At Mrs. John L. Strong Fine Stationery they still do things the old-fashioned way. And they're going to keep it that way. In March, interior designer Nannette Brown and her husband, Jeff Lubin, a former investment banker, below, purchased the 73-year-old company from longtime proprietor Joy Lewis. Brown and Lubin's enthusiasm for hand-engraving, archival-quality papers, and hand-lined envelopes is contagious. While intending to stay true to the venerable brand's roots, Brown and Lubin do have big plans. The couple have surrounded themselves with a strong team, including Lewis, who is staying on as president. Without compromising the legendary quality, the couple have two immediate goals: "to get into new markets and to roll out new products that make sense with our history," says Lubin. "We want to make Mrs. John L. Strong available in some way to a larger number of people," Brown adds.





JONATHAN KANTOR, MICHELE ASSELIN (2); COURTESY OF LIBERTY SAFE CO. (CLOCKWISE FROM TOP LEFT)

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# serene influence

## Richard Smith evokes Venice in his new fabric collection

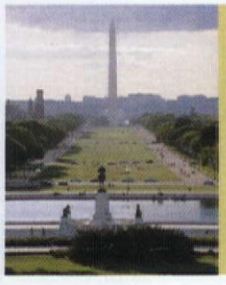
Even if you don't know Richard Smith's name, you've probably seen the exquisite wallpapers that he has designed for Nina Campbell or the sumptuous fabrics he has created for Rubelli, Boussac Fadini, Schumacher, Pierre Frey, and Brunschwig & Fils. These days, after a decade of designing anonymously, Smith is making a name for himself—literally—with Osborne & Little, the venerated fabric house that just launched Serenissima, the first textile collection under his own name. Comprising five designs, the collection was inspired by the "crumbly faded grandeur of Venice," says the London-based textile designer. "I love the contrast of light and dark there, the silvery reflections from the canals, and all of those muted colors when it's foggy." Heavily informed by vintage fabrics that Smith has collected over the years, the classic, large-scale floral and stripe patterns have a timeless, if not timeworn, elegance. "I like the idea of making fabrics that immediately fit into an environment and feel comfortable there," he says. "These layer beautifully. They're like old favorites." —JULIA LEWIS

# NEWS

## HIGH STYLE AT STREET LEVEL

When interior designer Ellen Hamilton noticed a boutique for rent in Brooklyn, NY, she decided to take a cue from the decorator's storefronts that had charmed her on trips to Europe. She moved out of her Manhattan office and into the shop, where she offers her services on projects as small as a cushion or a window seat. "It's important to me that people not feel intimidated," she says. Hamilton's approach is part of a larger trend among interior designers to make themselves more user-friendly, says H. Don Bowden, president of the American Society of Interior Designers. Many decorators are recasting themselves as consultants, selling their expertise on jobs as small as picking out kitchen counters. Even though one of her idols, decorator Sister Parish, also started a storefront business, Hamilton was nervous about her move. The shop was still under construction when a passerby rang the buzzer and ordered sets of taffeta curtains. "I fell off my chair," she says, "and realized this might actually work." 718-596-3200. —INGRID ABRAMOVITCH



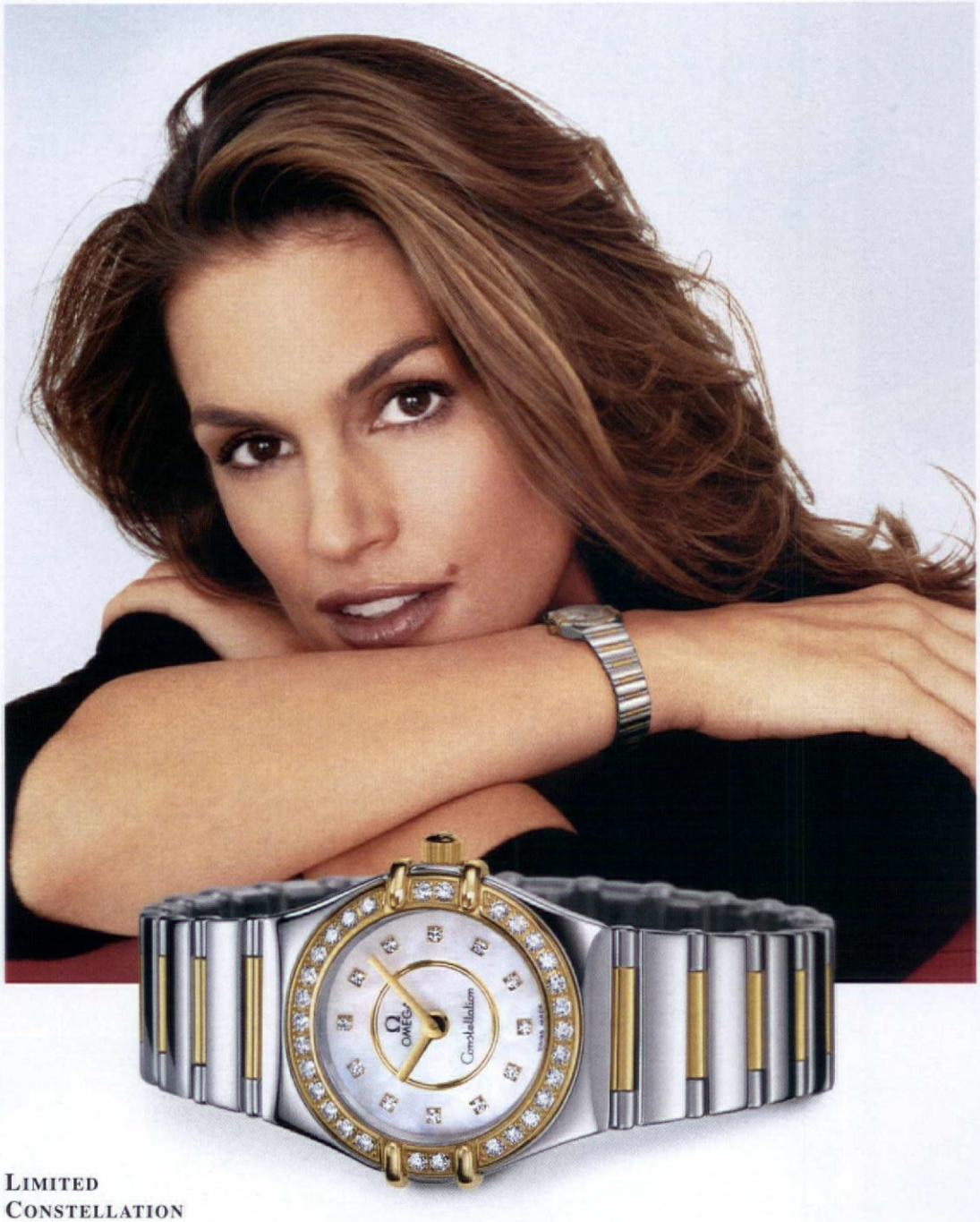



## PLUGGING INTO THE SUN

**With its first ever Solar Decathlon, the U.S. Department of Energy has set out to change perceptions that solar power requires ugly equipment. Engineering and architecture students from 14 colleges and universities have banded together to design solar-powered houses that incorporate both aesthetics and efficiency. The teams will assemble their 500-to-800-square-foot houses on the National Mall in Washington, D.C., and live in them while a panel of judges decides which one best represents the future of solar-powered homes. Richard King, team leader of the Office of Solar Energy Technology, sees the event as "a catalyst for showing people that solar-powered houses can work and also be beautiful." September 19 through October 9. solardecathlon.org. —AMY CHOZICK**

HARRY BORDEN; SETH TARAS; GEORGE D. LEPP/CORBIS (CLOCKWISE FROM TOP LEFT)

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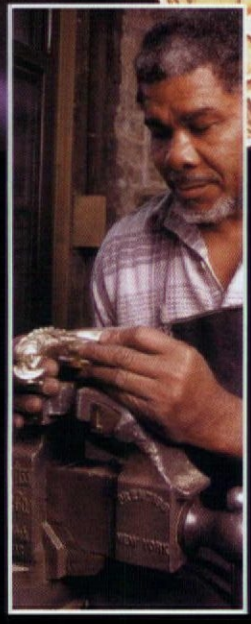
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# in the garden

- The must-have tulips for your garden
- One Gardener's Almanac: Water-wise plants
- Floral Savvy: How to use vines in arrangements
- Dig It: Plant little bulbs now for spring



# tulips

**Of the more than 5,000 tulips from which to choose, we offer the must-haves that make spring worth the wait. Each is the star of its class** by Deborah Needleman

PHOTOGRAPHED BY LISA HUBBARD

**'BALLERINA'** With a heavenly freesia fragrance and elegant swanlike petals in translucent orange shot through with warm rose, this lily-flowering tulip comes close to perfection.

# tulips in the garden

Little else in the garden offers so much for so little. Potted up or planted out, tulips reward with an extraordinary diversity of shapes and colors. These blossoms are undeniable beauties, and excellent for cutting, forcing, or perennializing. Several are deliciously scented. (Yes, many tulips are fragrant.)







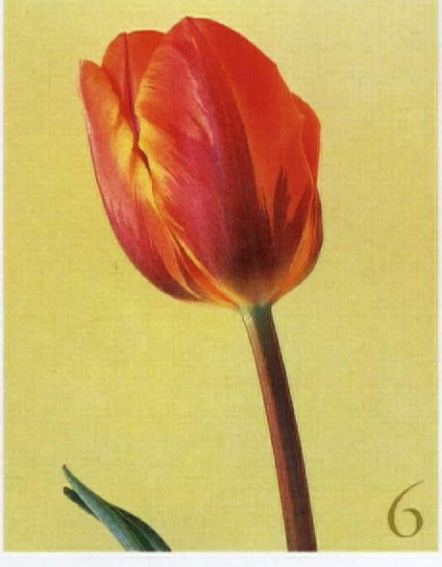



**1 'MENTON'** Its flawless chalice gives it the classic tulip form. A superb cut flower whose sturdy stem twists in the light. **2 *TULIPA CLUSIANA* VAR. 'CHRYSANTHA'** The tiny gems of species tulips possess a wild nature that their hybridized cousins lack, and they'll return each year. **3 'APRICOT PARROT'** The louche charms of parrot blossoms show how one flower could have buckled the Dutch economy. **4 'QUEEN OF NIGHT'** The classic "black" tulip has competition from the double-flowering 'Black Hero,' a sport of the 'Queen of Night' that has her good qualities plus its own. **5 'ALEPPO'** A member of the amusing family of fringed tulips. **6 'PRINSES IRENE'** Early, long-lived (in garden and vase), with a fabulous color and fragrance. **7 'MONSELLA'** An exuberant double that is simple to force. **8 'CARNAVAL DE NICE'** A fragrant, peony-flowering beauty that lasts two weeks in a vase.



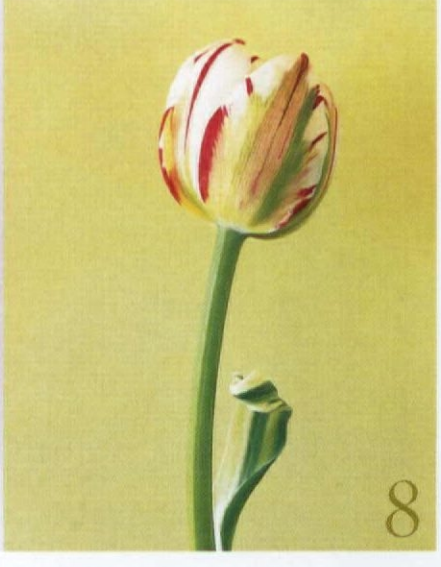













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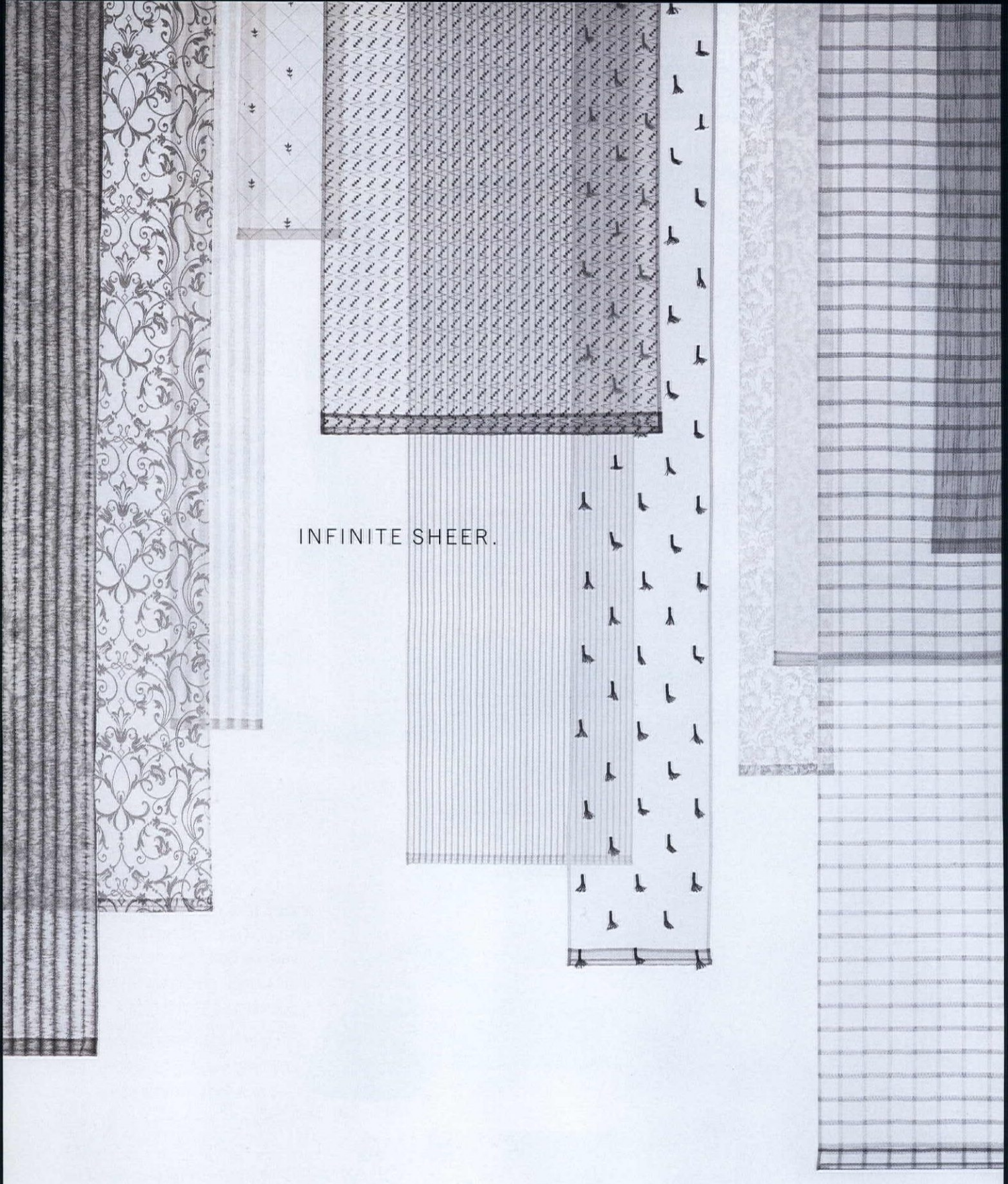
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# one gardener's almanac



## WATER-WISE Drought is changing American horticulture, encouraging gardeners to reestablish a sensible connection to their regions

by tom christopher

"DRY UP." THAT'S the message that nature sent to gardeners in many regions of the United States this past spring and summer. It's advice we all should heed, too. For when understood properly, drought becomes, for the gardener at least, not an affliction but a priceless opportunity. Indeed, it has already turned our western states into a hotbed for horticultural innovation; the eastern states have lagged but seem to be awakening at last.

I learned this during the last great cycle of dry weather, the one that withered much of the country in the late '80s and early '90s. I had been traveling, looking for what was new in American gardening, when that drought settled in. What I had been finding was monotonous echoes. Everywhere I went, the builders of new communities were hard at work re-creating whatever landscape it was that they had left behind. The net result was a startling sameness—unnaturally green lawn with standard-issue shade tree, girdle of evergreen shrubs round the foundation—the depressing evidence of our talent for reducing a continent's stupendous diversity to a safe, bland norm. A processed landscape in which to eat our processed cheese.

This illusion of uniformity depended on the repeated application of the same small palette of one-size-fits-all plants. These plants could be taken from region to region because they were adapted to an essentially hydroponic style of cultivation. Give them lots of water, laced with the right cocktail of chemicals, and they flourish practically anywhere. As soon as a water shortage turned off the sprinklers, though, the nonnative flora typically died, forcing gardeners to recognize, often for the first time, the places in which they actually lived.

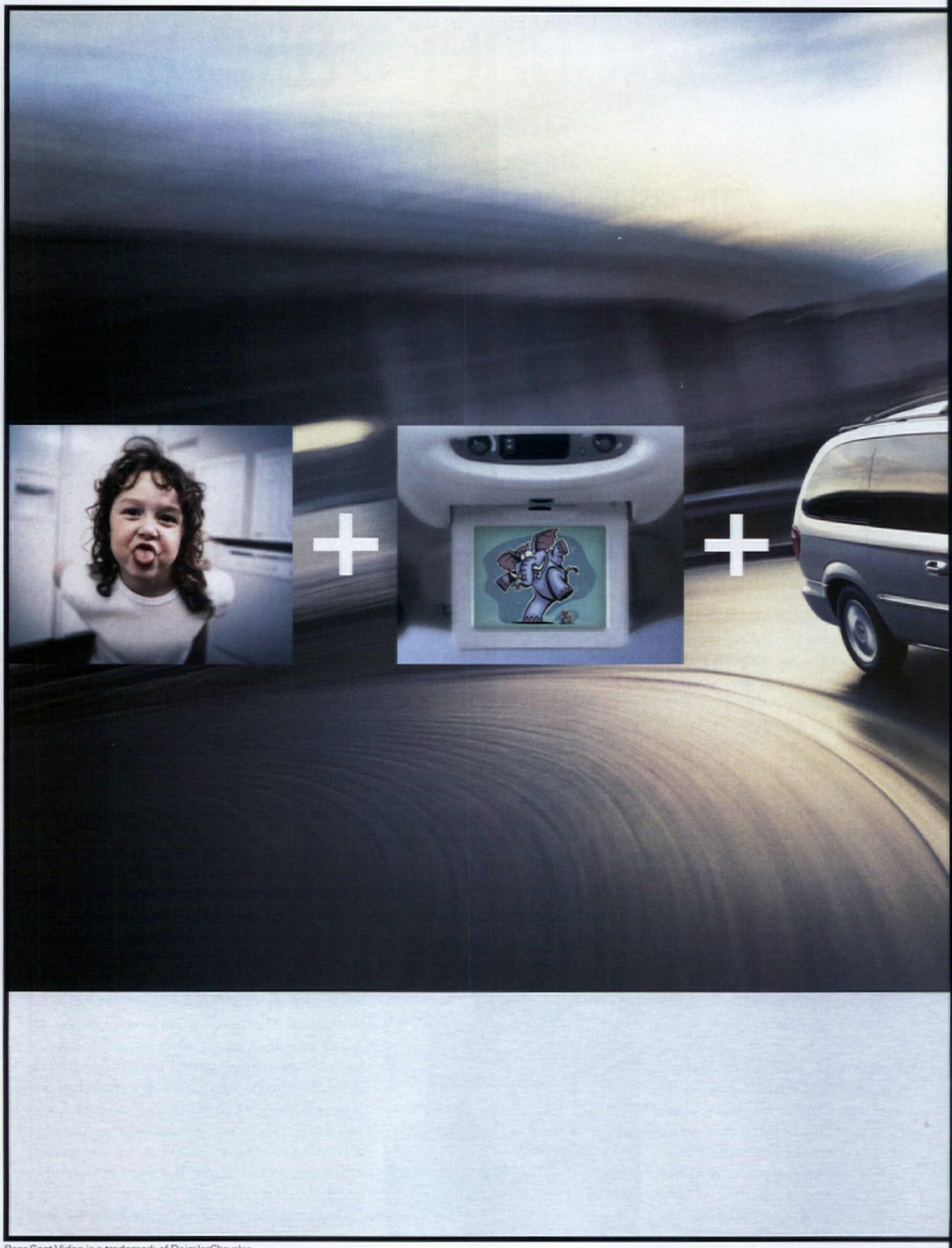
Among the 450-odd species of water-wise plants raised at Mountain States Wholesale Nursery in Glendale, AZ, are the Mexican petunia *Ruellia brittoniana*, above, and agave, below. Easy to grow, these plants have begun to change regional gardening styles.



FRAN GEALER

Margaret West of Tucson was exceptional in this regard. A third-generation native Anglo-Arizonan, she had grown up with and loved the desert. As a landscape designer, she embraced the water shortage that had become chronic in her hometown. She had gone back to the desert not just in search of locally adapted plants, but also to study the plants' natural patterns of growth. What she learned was that the desert was far more botanically diverse than the temperate meadows and woodlands that had inspired the American gardening tradition. Plants are more sparsely distributed in the desert, but there is typically a greater selection of species per acre.

Given this fact, West recognized that the style of planting she had been taught, the Gertrude



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Drive=Love

Jekyll method of setting plants out in dense drifts of a single type, was utterly inappropriate to her home ground. She adopted instead a pointillist approach, spacing specimens in small clusters, so that each plant had the root run that it needed in order to harvest, from rainfall or an occasional irrigation, the moisture it required. West depended for visual impact not on numbers but instead on the contrast between the mounded, sheet-forming, broad-leaved mesquites, jojobas, and saltbushes and the stark architectural forms of agaves and cacti, electrifying the mix with an occasional jolt of brilliantly colored desert flowers. Water became the zest rather than just a commodity. One of West's most successful gardens consisted of carefully placed rocks standing in witness around a small sunken basin. At twilight, the owners retreated to the living room to watch through the window as javelinas and wildcats filed in for a drink.



The completion of a new aqueduct has eased the water shortage in Tucson. Yet, recently, West reports, the city's gardeners, instead of returning to their old, water-squandering ways, continue to refine and extend the desert-appropriate style of planting. Desert-adapted plants are now the high-end vegetation, she says, and you simply will not see a lawn in the newer and more upscale neighborhoods.





**The West is far ahead of the Northeast when it comes to reassessing the plants that are appropriate to the region. Ron and Maureen Gass of Mountain States Nursery, seen here with a Mexican sycamore, top, were pioneers in raising water-wise plants. ■ The sculptural agave, left, now a drought-resistant standby; the colorful *Leucophyllum candidum* 'Thundercloud,' above.**

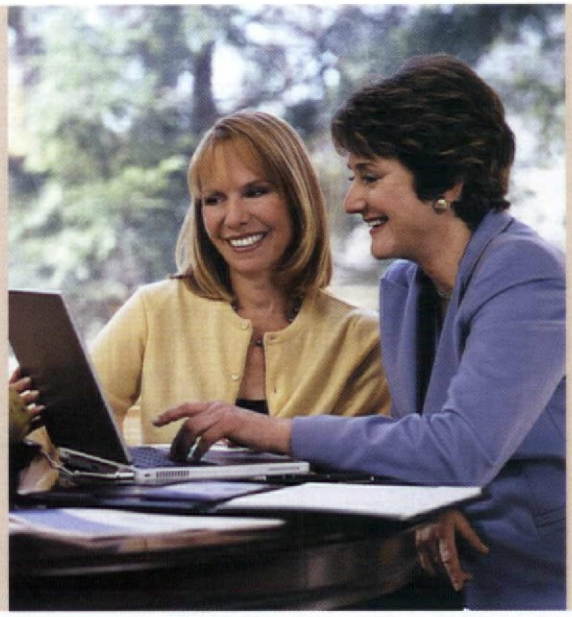
COLORADO HASN'T abandoned its lawns, but, according to Jim Knopf, a local landscape architect, they are acquiring a new personality. Kentucky bluegrass was the universal turf a decade ago, and it consumed half of Denver's water supply in summertime. This too-thirsty species is starting to give way to other, better adapted grasses. Buffalo grass, a prairie native, has begun to spread its fine, blue-green pelt over less manicured areas of the landscape. It flourishes with just 20 percent as much irrigation as bluegrass. Crested wheatgrass, a noninvasive Eurasian grass, thrives through most Colorado summers without any irrigation at all, as long as you don't mow it. Nor would you want to, adds Knopf, for it is elegantly neat by nature, though unsuitable for heavily used areas of the landscape.

Knopf revels in the new plants that have poured into Colorado nurseries as a result of repeated water shortages. The Denver Botanic Garden has been active in the introduction of plants from climatically similar grasslands around the world, setting the stage for the vivid, cosmopolitan, steppe-gardening style that has made eastern Colorado a point of horticultural pilgrimage. Knopf, a tireless promoter of water-wise gardens, also cites the contributions of Ron Gass, cofounder of Mountain States Nursery, a wholesale grower in Glendale, Arizona. A dozen or so expeditions into the mountains of Mexico have helped to furnish Gass with the 450-odd species of desert-adapted plants he now grows—material unknown to western gardeners ten years ago. Because these plants like the regional climate and soils, Knopf adds, they thrive with far less input, not only of water, but also of other resources, and require far less maintenance as garden subjects. Ease of growing, as much as conservation, is what attracts converts to Colorado's new gardening style. ▷

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These out-of-towner accomplishments make me jealous, as my own northeastern states have, on the whole, refused to reassess their relation to place. I have tried to do my part. After returning from my travels, I refashioned my small Connecticut front yard into a riff on the hayfields I remember from the Sunday drives of my childhood.

I replaced the turf with clumps of 12-foot-tall Chinese silver grass (*Miscanthus floridulus*) and clusters of the flowers I've found persisting on abandoned farm sites: black-spotted, orange-turbaned tiger lilies (*Lilium lancifolium*), wild bergamot (*Monarda fistulosa*), perennial sunflowers (*Helianthus salicifolus*), and a cultivated selection of the native joe-pye weed *Eupatorium x* 'Gateway.' To these I added Tartarian asters (*Aster tataricus*), which make a shoulder-high forest of purple flowers in fall, and the equally lofty Japanese plume poppies (*Macleaya cordata*). I don't claim to have invented a style, but my "meadow on steroids" has bloomed nonchalantly through two record droughts.

STILL, I'M WAITING for better gardeners to present their models, and for a zone 6 Ron Gass to search out plants that will turn concepts into reality. In the meantime, though, I have found inspiration at a recent meeting of the Water-Wise Council of New York. A public-private effort to reduce the pressure on the metropolitan water supply, the council unites experts from government agencies such as the New York City Department of Environmental Protection (DEP) with professionals of the horticultural design and maintenance industry. To date, the council has largely concerned itself with promoting remedial measures such as the substitution of drip irrigation systems for conventional sprinklers and the increased use of drought-tolerant landscape plants. But under the leadership of a new president, Robert Alpern of the New York City DEP, the council is now exploring fundamental changes.

What about harvesting rainwater from city rooftops to feed cistern systems in the community gardens, Alpern mused on that recent afternoon. And what about diverting wash water and other used but not dangerously polluted "brown" water from the city's sewer system. As much as half the city's waste water could be safely recycled for landscape irrigation, council member Paul Mankiewicz, executive director of the Gaia Institute, pointed out. Such a diversion would, at a stroke, reduce drastically not only the demand on the water supply system, but also the burden on the sewage treatment plants. What's more, the 40 inches of artificial rainfall this diversion would deposit annually on the five boroughs would effectively double the average yearly precipitation. In an instant, New York becomes a temperate rain forest.

That, of course, would flatly contradict the principles of regionally adapted gardening. Or would it? Extravagance, after all, has always been the fundamental climate of New York City. Here, perhaps, it is nature, not man, that has been lagging. In this place, maybe it is nature that needs drought to recognize its own true face. □






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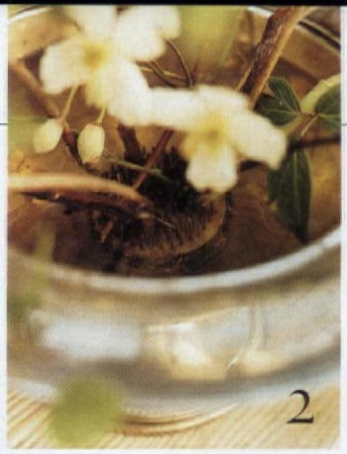
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in the garden

# floral savvy

## Ariella Chezar makes exuberant arrangements that cling to vines




### arranging tips

**1** For a horizontal arrangement, Chezar snakes the vines across a table surface or mantel. She prefers to mix wilder garden material like *Clematis montana*, passion vine, and smoke bush with more conventional flowers like roses and ranunculus. **2** A floral frog is used to stabilize the first three or four stems only. Subsequent ones are propped on this framework, creating a more casual appearance. **3** Vines like akebia, honeysuckle, and 'Lady Banks' rose canes add drama and whimsy to a tall arrangement of abutilon and roses. **4** Chezar winds the vines in and around a container to add movement. **5** Chezar at work in her Berkeley backyard.







For Bay Area floral designer Ariella Chezar, vines are an essential part of a flower arrangement. "I love the way they loosen a design," she says. "It's like something growing in a garden." To ensure that the potentially wayward material doesn't get too wild, Chezar bases her designs on an off-center tripod shape. This gives the arrangements a balance that is controlled yet asymmetrical. Chezar experiments to see which vines hold up well in arrangements. Some of her favorites are akebia, clematis, love-in-a-puff, jasmine, and wisteria; others, such as grapevines, morning glory, trumpet vines, and Virginia creeper, don't make the cut. Ariella Chezar Floral Design. 510-233-4490. ariellaflowers.com.




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# rediscoveries

## SECOND YOUTH The restoration of Edith Wharton's house and gardens in Lenox, Massachusetts, has them looking as fresh as they did in 1902

by elizabeth pochoda



The sunken Italian garden, paid for with profits from *The House of Mirth*, has been restored, although it is no longer in full sun, as it was in Wharton's time. The original fountain has been reinstalled.

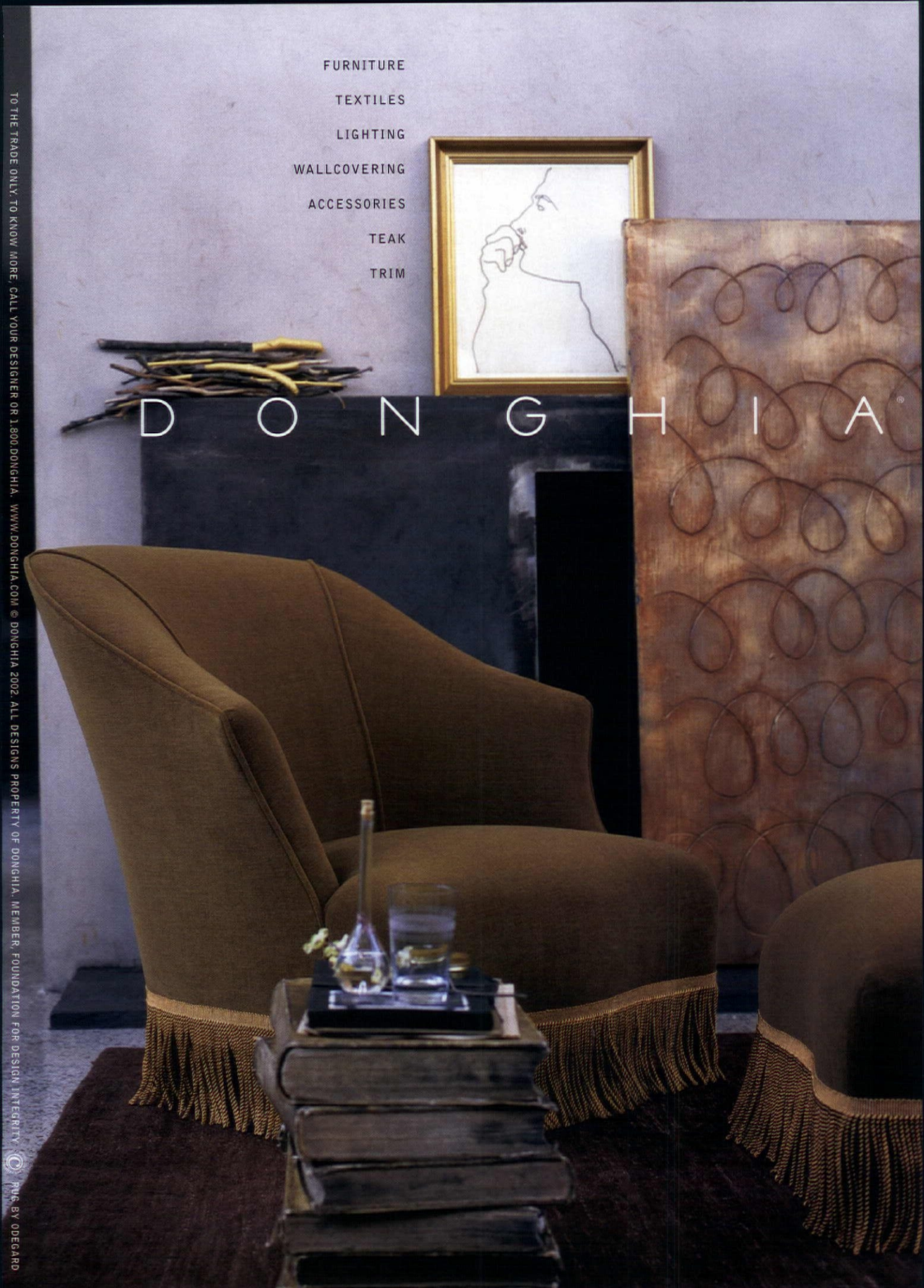
EDITH WHARTON has been a hot property for about 25 years. After her death, in 1937, and before the late 1970s, when the biographies and literary studies began to appear, she was shelved with the ranks of the too genteel. Only the atypical *Ethan Frome* survived neglect, by serving as an instrument for torturing high school students across the country. Since then, literary psychoanalysis, feminist studies, and classy film versions of *The House of Mirth* and *The Age of Innocence* have returned Wharton to the front line of American letters.

The writer, who firmly opposed the American habit of consuming, rather than understanding, cultural experiences, probably would have found much of this revival exasperating. What would have pleased her, though, is the ongoing restoration of the Mount, the house and gardens she created in Lenox, Massachusetts. For anyone curious about a woman whose penetrating studies of the American scene arose out of dark and complicated feelings about her country, the Mount is, after her books, the best place to go.

When the Edith Wharton Restoration purchased the place in 1980, the Mount was an unlikely reclamation project. The large house had suffered more damage than Wharton's reputation, and the gardens were invisible under years of overgrowth. I visited in the mid-'80s and

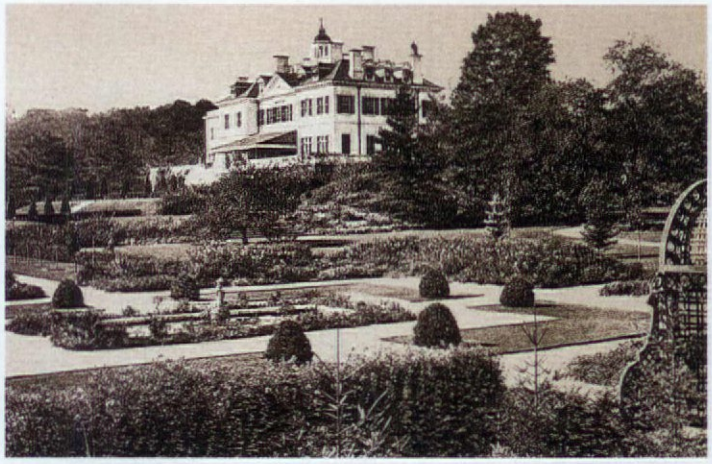


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## Wharton loved Roman clarity, and she used it to push back the fearful New England darkness described in *Ethan Frome*





found little evidence that the place was meant to be, at least in part, the embodiment of Wharton's cobweb-clearing views on design, as set forth in *The Decoration of Houses* and *Italian Villas and Their Gardens.* The story of the $9 million (and counting) restoration began in earnest in 1992 with the arrival of Stephanie Copeland, president of the EWR, and is well told in *The Mount,* published by the EWR. (Its book on the gardens, with text by Alan Emmet, will follow in 2003.) Though there is still much to be done on the house, its public rooms, reinterpreted by designers such as Bunny Williams, Charlotte Moss, and Thomas Jayne, are now open and will remain so for a few years while the EWR goes about trying to acquire the writer's furniture and her 2,600-volume library (still intact and in private hands). Work on the huge kitchen garden, designed by Wharton's niece, Beatrix Farrand, has not yet begun, and the aged sugar maples lining the long drive (also designed by Farrand) will need to be replaced.

A ca. 1905 photograph of the flower garden, top right, shows its geometrically shaped beds, paths, and rectangles of grass, but not the natural landscape that surrounded it. ■ The steps down from the terrace, top left, originally framed views of the pond and lake in the distance. ■ Looking south from the center of the Italian garden, above.

BUT ON THIS 100th anniversary of Edith and Teddy Wharton's moving into their new house, the building and most of the grounds are back, looking as young as they did in September 1902. Three years later, Wharton completed the formal portion of the grounds by adding the Italian garden, thanks to proceeds from *The House of Mirth.* By 1911, she could declare the plantings completely successful. "Decidedly, I'm a better landscape gardener than novelist," she wrote to her lover Morton Fullerton, "and this place, every line of which is my own work, far surpasses *The House of Mirth.*"

Admirers of that book will be puzzled by this statement unless they have stood on the broad terrace overlooking her garden. Only then is it possible to understand her uncharacteristic hyperbole. "It looks for a moment like a garden in some civilized climate," she wrote elsewhere, and she might have added, "in some civilized nation." I don't think she meant that either the

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**In the Mount, Wharton realized her view of what America should be: a country more refined than the one she often found dismaying**



house or the plantings were successful imitations of European models. I think she knew that in the Mount she had realized her view of what America should be: a country more refined than the one she often found dismaying. There is a lot of Massachusetts in the views and the plantings, and there is as much love and hope in the openness of her design as there is despair in *The House of Mirth.* No wonder the physical creation pleased her more than the literary one.

WHARTON'S FONDNESS for Italian Renaissance gardens goes back to her early childhood in Rome and is obvious in the emphasis on water, marble, and perennial greens in her garden. She loved the Roman clarity, and when it came to her own garden she used it to push back the fearful New England darkness, the cold, isolation, and despair described in *Ethan Frome,* just as the dazzling whiteness of her house was a response to the "intolerable ugliness" of her native New York City, with its "universal chocolate-coloured coating of the most hideous stone ever quarried."

It's easy to dismiss many of Wharton's opinions on America as little more than snobbery, especially since she was so eager to express her horror at "a whole nation . . . developing without a sense of beauty, and eating bananas for breakfast." The important thing to remember is not the bananas but the sense of beauty, and her fear that the pursuit of money did not allow it. She had been exquisitely alive to nature since childhood, describing herself at a young age as being "awake to every detail of wind-warped fern and wide-eyed briar rose," and you feel this as your eye takes in her elegant lime allée and the rough Massachusetts outcroppings of rock, fern, and wildflower beyond it.

Wharton owned the Mount for only ten years before moving to Europe. In her memoir she looks back on a day there when she discovered that her friend Henry James loved the poetry of Whitman as much as she did. "All that evening," she writes, "we sat rapt while he wandered from 'The Song of Myself' to 'When lilacs last in the door yard bloomed' . . . on to the mysterious music of 'Out of the Cradle.' . . . We talked long that night of *Leaves of Grass,* tossing back and forth to each other treasure after treasure." Visitors to the Mount will have no trouble picturing these two patricians and Europhiles seated on a Massachusetts porch overlooking a garden and the wildness beyond, chanting lines by the poet of democratic populism. □



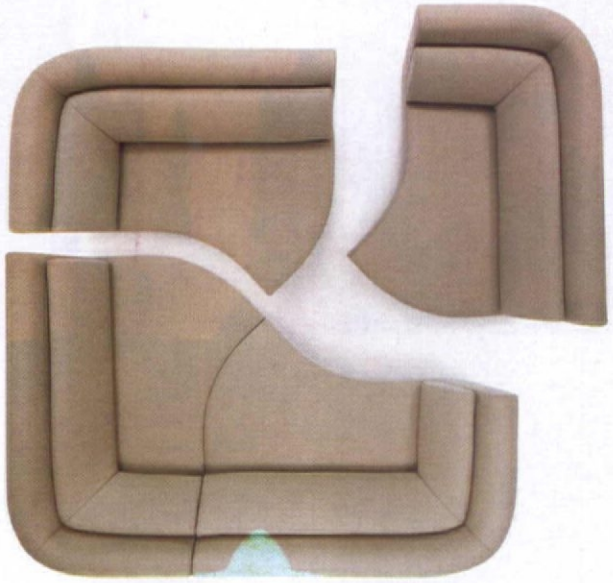
The house sits above a series of descending terraces culminating in the intersecting gravel paths, top. ■ The newly restored lime walk, center, connects the Italian garden and the flower garden as it did in Wharton's day. ■ The entrance to the Mount, above, with the gatehouse on the left.

*The Mount is open from 9 A.M. to 5 P.M., June 5 to November 3.*




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# dig it

## Little bulbs: plant them now and enjoy the first signs of spring later

Edited by Stephen Orr

Next February, just when you can't bear the sight of another snowstorm, early-blooming bulbs will present themselves. These cheerful arrivals are best planted en masse in well-drained soil and under deciduous trees or shrubs that allow lots of winter sun. The bulbs can be scattered in beds dug several feet wide and to a depth of 4 to 5 inches or, alternatively, in a lawn where the turf is sliced, folded back, and then pierced with a fork to allow the shoots to grow through. Plant the bulbs in an unregimented arrangement and they should naturalize and multiply exponentially.





### Grape hyacinth
*Muscari armeniacum*

The 4-to-8-inch-tall muscaris bloom in early to mid-spring and smell like grape candy. They can spread vigorously, which isn't a problem since they go dormant in summer and they're so pretty. Other varieties have bicolored or unusually textured flowers. Zones 4–8.



### Striped squill
*Puschkinia scilloides*

Each bulb produces up to 10 densely packed, striped pale blue and white flowers. The 6-to-8-inch plants must have direct sun and moisture during the growing period, but will tolerate shady, dry conditions during summer dormancy. Zones 3–9.



### Snowdrop
*Galanthus nivalis*

These small, nodding flowers on 4-inch stems are among the first bulbs to appear in late winter. Plant them at least 3 inches apart so that there will be room for them to naturalize into thick clumps. Rodents don't like them. Zones 3–9.



### Windflower
*Anemone blanda*

Blue, pink, magenta, and white woodland flowers grow on 6-to-8-inch stems that sway in the slightest breeze. Soak them overnight before planting. Since it is difficult to determine which end is the top of the rhizome, plant it sideways. Zones 4–8.



### Siberian squill
*Scilla siberica*

For me, an electric blue squill is the color of early spring. The bell-shaped flowers are lightly scented and also come in white. The 4-to-8-inch plants will self-sow over the years to form vigorous colonies. 'Spring Beauty' is a blue cultivar. Zones 4–8.



### Glory-of-the-snow
*Chionodoxa luciliae*

These tough, star-shaped flowers are best planted in masses of at least 50 to create an expansive carpet of sky blue, pink, or white. My pot-grown bulbs have been thriving for more than a decade even in my rooftop garden. Zones 3–9.

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# greenthoughts

## LEAVES OF BRASS

### A model of fortitude and resilience, with tap water in its veins

by Gregory Cerio



A plant "that bore, 'mid snow and ice, / A banner with the strange device, / Excelsior!" Above: the humble, hardy Aglaonema, or Chinese evergreen.

HEROES COME from all walks of life. Firefighters. Doctors. Teachers. Some cops. Soldiers. Statesmen. Stateswomen. Baseball players. Revolutionaries. Philosophers. Political economists. And on and on.

My hero is a houseplant.

The plant I admire is an Aglaonema, commonly known as Chinese evergreen. It is a genus appreciated for its hardiness and its broad, decorative leaves. It doesn't require much sunlight or water, and so is a favorite for commercial interiors. You've probably seen the plant a thousand times, in a shopping mall or at some suburban savings and loan from the '60s, the kind where the teller area is partitioned from the loan officers by a low brick wall with a planter built into the top.

My Aglaonema came to me as a gift about 14 years ago. I have no idea how old it was before I received it. In Aglaonema terms, it may be a youngster, or it could be the Aglaonema equivalent of those sequoia redwoods nicknamed General Sherman. Whichever, to me it's a wonder that the plant is alive at all.

I have never exhibited what horticulturists, or, for that matter, anyone who cares the least damned bit about plants, would consider a condign sense of stewardship where this Aglaonema is concerned. In all this time, I have never fertilized it. I have never checked the plant for scales or fungus or aphids or any other pest. I have never repotted it or changed the soil. I water the plant, of course. Usually when I'm drinking some water myself. Or when I notice that a few stems and leaves have turned brown. (I'm guessing that all plants can do this, but it still amazes me how this Aglaonema can just shut down a number of its limbs for the sake of the whole.) All the same, at least a dozen times I've gone away on a week's vacation and have returned home to find the Aglaonema sagging, its flaccid, thirsty stems draped over the rim of the pot.

This was always a pitiful sight. But given a bit of water, within a few hours the Aglaonema was standing proud once more. Recently, though, I was sure I'd finally done the plant in. And for all my neglect, I nearly killed it with an act of kindness.

As last autumn turned to winter, we had a spate of unseasonably warm weather here in the East. On one fine day, I set the Aglaonema out on a windowsill, figuring that it might like

KAZ ARAHAMA

a bit of sun and fresh air. Then I forgot about it. While I was out of town for a long weekend, there was a sudden cold snap in New York. I'd been back a whole day before I noticed the Aglaonema.

I couldn't have felt worse if I'd run over a puppy. The plant had simply rotted away. Most of the stems and leaves had dissolved into strands of black, pulpy slime. The remaining green bits were crusted with frost. One branch of the plant had twisted itself toward the warmth of the windowpane, as if trying to escape.

THAT BRANCH gave me hope. I trimmed off the black and frozen pieces, and poured a pitcher of warm water into the pot. A week later, some green shoots appeared. In a month, the plant had grown back to half its previous size, and the wandering branch had begun to curl itself back toward the main body of stems. Today, the Aglaonema is as full and lush as it ever was.

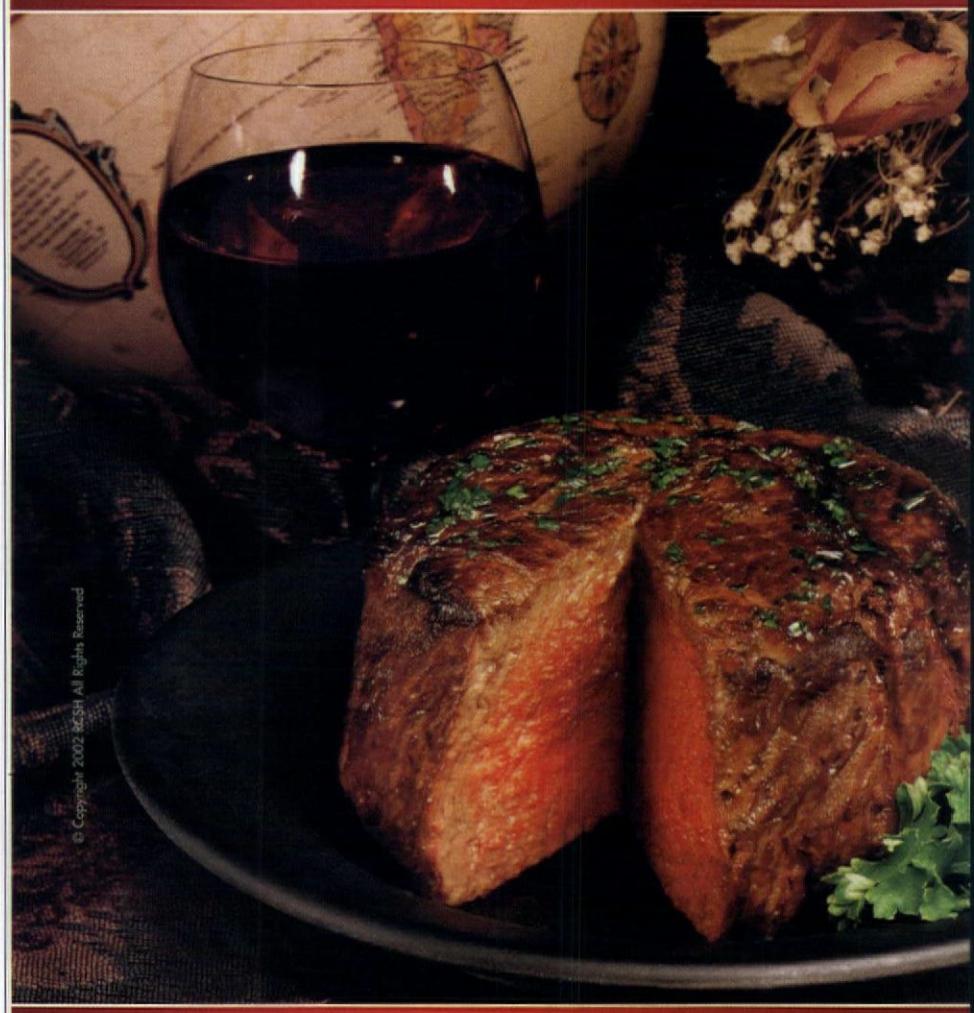
Now, despite whatever people who sing to their orchids may say, plants are not sentient beings. The Aglaonema was revived by the sublime orchestration of chemical and physical reactions that make up the force that through the green fuse

**I never exhibited what anyone who cares the least bit about plants would consider a sense of stewardship toward this Aglaonema**

drives the flower. Still, to me there is something about this plant that can be called heroic. I think of the way I have often responded to setbacks: a disappointment, a rebuff, puts me in a baleful funk for a week; criticism about a project has left me so dispirited that I didn't want to carry on with it; I don't want to even begin to discuss my behavior in the face of the grander calamities of life and love. This Aglaonema puts me to shame. But there are lessons in the way this plant prevails. Bend to hardship, but do not break. Cast off the nonessential and regroup. Reach deep within yourself to find that elemental motivation to go on. And grow. □



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# news



# head of class

**A Long Island florist delivers arrangements you can eat or grow**

Randy Statham, coproprietor of Scarsella's Flowers, Greenhouses & Home, isn't a hippie, but he boasts that his shop specializes in "mood alterers." The quaint Long Island floral and gift shop began as a roadside flower stand in 1932 and has set trends with its simple and often edible arrangements ever since. A head of baby lettuce grown in one of Scarsella's four antique greenhouses and wrapped in burlap ($28), above, can be planted or eaten. The straightforward charms of Scarsella's designs set them apart from those of other florists. "It's about quality of life," Statham explains. "Flowers make you feel good, but when you can plant something and grow it, it adds a whole new dimension." 800-660-2042.



## WELL-BROOMED

The founders of Mariachi Imports, husband-and-wife team Amy Kimmich and Maury Letven, owe their success to a trip to Thailand. "We discovered their decorative brooms and beautiful dyes," Kimmich says, "and we put the two together." Sweep Dreams, their recently patented line of designer brooms and dustpans, has swept the competition. $10 to $25. 800-871-7495.




## ZEN AGAIN

**When it was first published in 1893, Josiah Conder's *Landscape Gardening in Japan* was one of the few studies of Japanese gardens that made itself accessible to Westerners. As a result, the book, with its authoritative history of Japanese landscape design and illustrated survey of garden elements, became an influential guide in Great Britain and the United States. The reissue of this classic includes a photographic supplement Conder added in 1912. Kodansha International, $35.**

EDITED BY AMY CHOZICK

LUIS BRUNO; JOHN LAWTON; LISA SHIN (CLOCKWISE FROM TOP LEFT)






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# news

## TIMELESS TOOLS

The experts at Smith & Hawken know that gardeners are as attached to their tools as they are to their tulips. The company has introduced a line of heirloom tools to celebrate a gardener's most prized possessions. Smith & Hawken began importing British forks and spades in 1985, and has based its extensive Heirloom collection on those classic models. Crafted in Europe out of stainless steel and solid ash, the rustproof tools are designed to withstand the elements and become lifetime companions. $12 to $39. smithandhawken.com.






## pot luck

### Seibert and Rice introduce American designers to Italian terra-cotta

Italian terra-cotta importers Mara Seibert and Lenore Rice decided that it was time American garden pottery made a comeback. For their American Collection, top designers Bunny Williams (1), Deborah Nevins (2), Guy Wolff (3), and Ryan Gainey (4) expressed their personal style in handcrafted Italian terra-cotta pots and planters. Artisans in Impruneta, Italy, produce the American-designed frost-proof containers. Seibert and Rice hope that the collection will return garden pottery to the forefront of American design. This sort of pottery "used to be an important means of self-expression," Rice says, "but it has been overlooked lately." $135 to $900. 973-467-8266. seibert-rice.com.



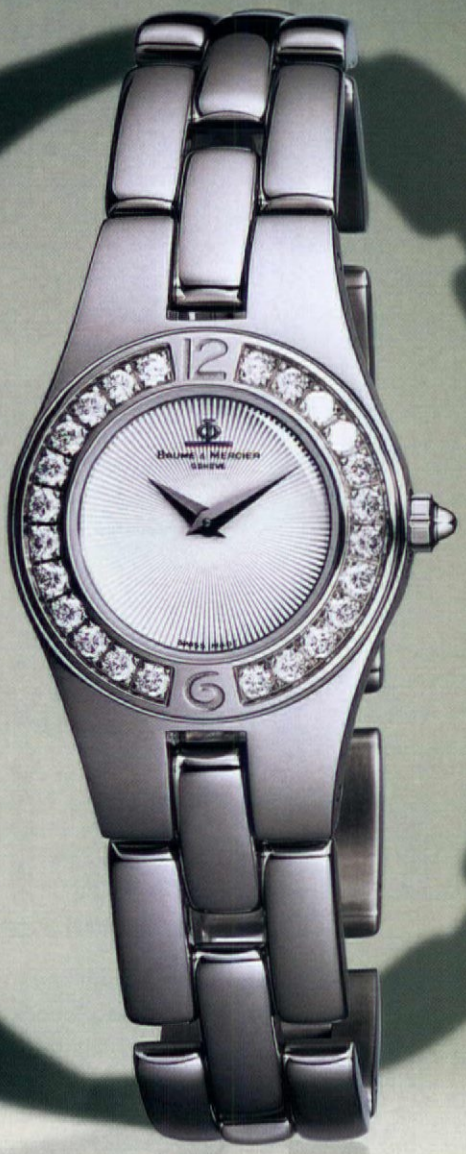
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LUIS BRUNO; COURTESY OF SEIBERT & RICE; LISA SHIN (CLOCKWISE FROM LEFT)

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**2 WAKE-UP CALL** Links travel alarm clock. See page 144.

**3 *GRACIAS* AND *MERCI*** Mexico's national flower inspired Lalique's Dahlia vase, $2,200, from France. 800-993-2580.

PHOTOGRAPHED BY MARK WEISS AND MARY ELLEN BARTLEY
PRODUCED BY BROOKE STODDARD AND MELISSA FELDMAN



MARY ELLEN BARTLEY (3); MARK WEISS (1,2); PRODUCTION COORDINATOR: VIRGINIA TUPKER; ALL MARY ELLEN BARTLEY PHOTOGRAPHS STYLED BY LOREN SIMONS

# light & cool




**4 SETTLE DOWN** Seeking sleek? Here it is. Barbara Barry's caned Lounge chair, $1,925, in pecan or dark tobacco, for McGuire, San Francisco. 415-626-1414. mcguirefurniture.com.

**5 WHAT'S MY LINE?** Galileo said that philosophy is written in geometric figures. We can get quite philosophical about the geometrics of the Brasilia coffee table, $2,025, in birch or walnut, at Totem, NYC. Sitting on top: blue crystal Flovers vase, $510, with frosted glass insert behind it, by Orrefors, 800-529-4557, from Vessel, London. 011-44-20-77-27-80-01. vesselstore@aol.com. Corale rug of New Zealand wool, $55 per square foot, available in a variety of colors, from Breukelen, NYC. 212-645-2216. In the background: Christopher Farr's Motif linen in blue, also available in honey, through Ellen Ford, Ltd.

**6 MIXED MEDIA** On the square, just the way we like it. Small pearwood side table with metal legs covered in natural leather, $1,995. Also available in brown oak with dark brown leather. From the Elmira collection, Armani Casa, NYC, 212-334-1271, and L.A., 310-248-2440.

**7 NORTHERN LIGHT** Go on, give it a swirl. Kosta Boda Mine glass, $15, handcrafted in Sweden for Orrefors.

MARY ELLEN BARTLEY (5); MARK WEISS (4, 6, 7)

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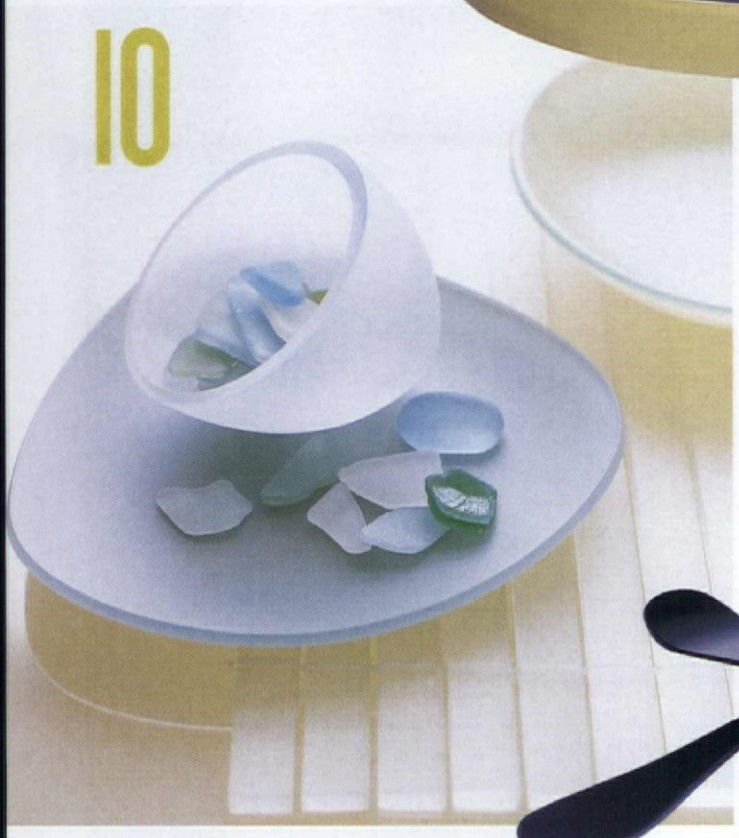
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**11 LOOP THE LOOP** Ideal for your favorite straphanger, or anyone else with get-up-and-go. Volino table, iron finished in leather, $570, in 90 colors. Poltrona Frau, NYC. 212-777-7592.

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MARY ELLEN BARTLEY (10); MARK WEISS (8, 9, 11, 12)




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14

15



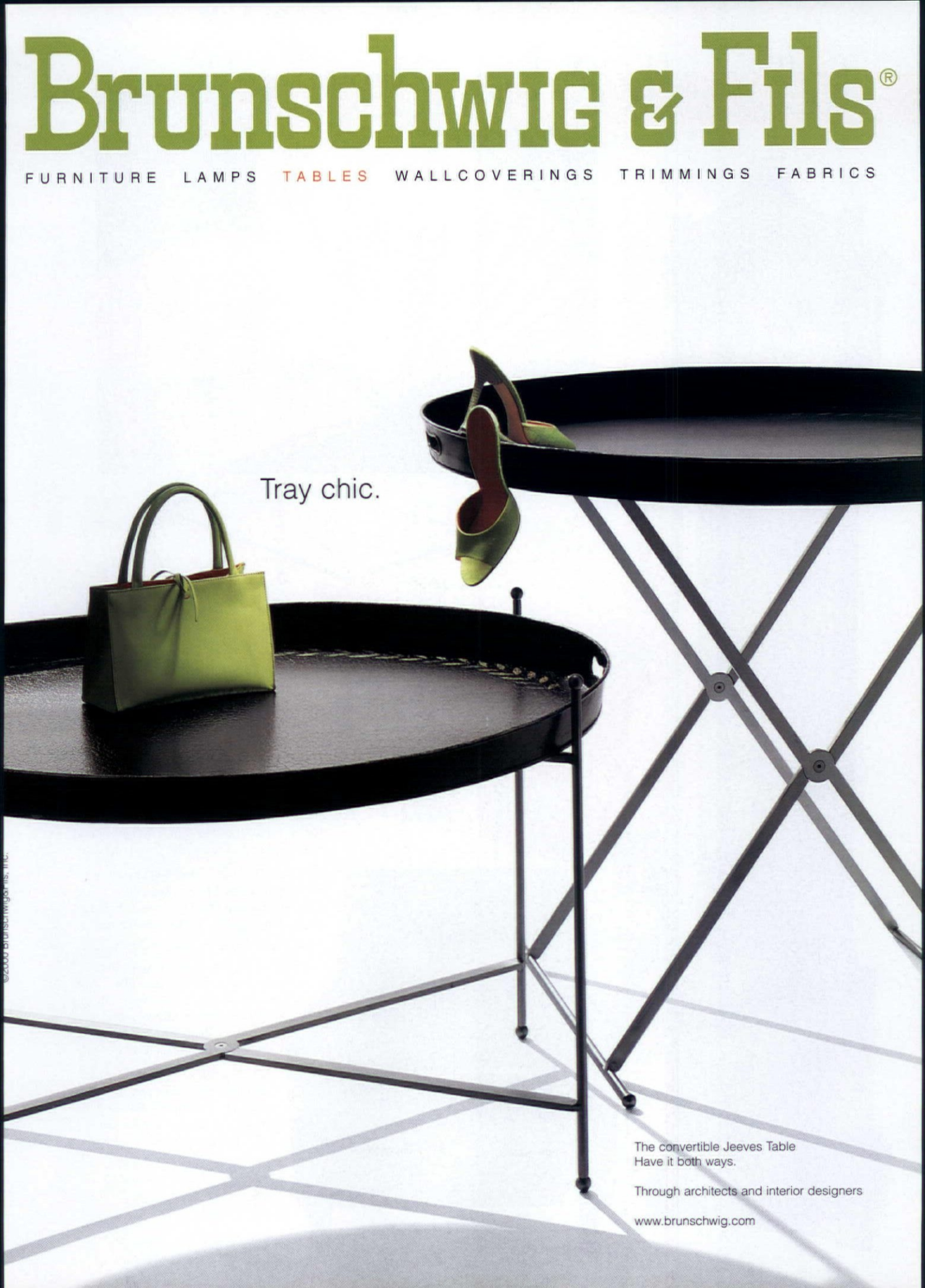



16

MARY ELLEN BARTLEY (14); MARK WEISS (13, 15, 16)

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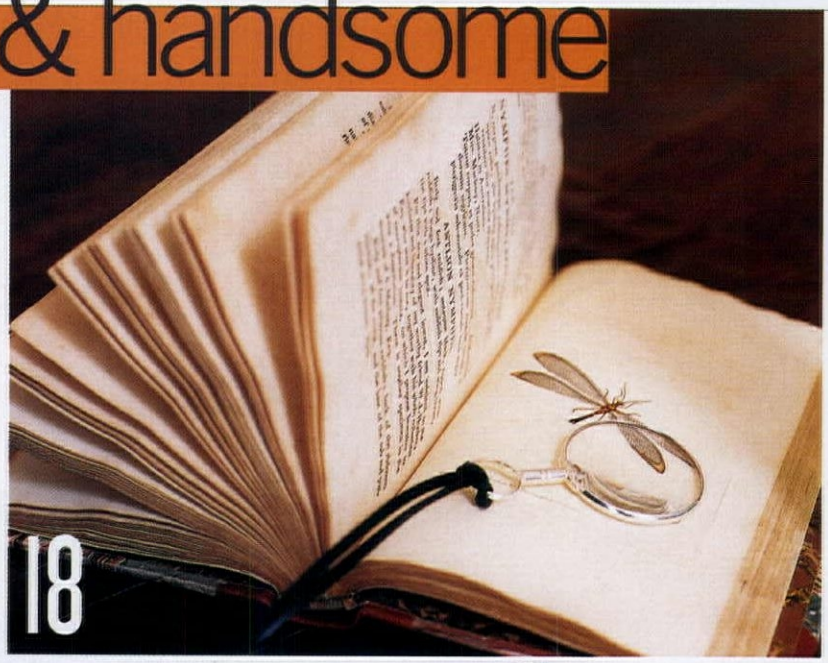
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# tall, dark & handsome











**17 JUST LIKE OLD TIMES** Can you imagine calling this striking floor clock Guangzhou? We're glad Howard Miller keeps on ticking with the name Canton. The clock is finished in crackled tamara on select hardwoods and veneers, $1,185. 800-873-0506. howardmiller.com.

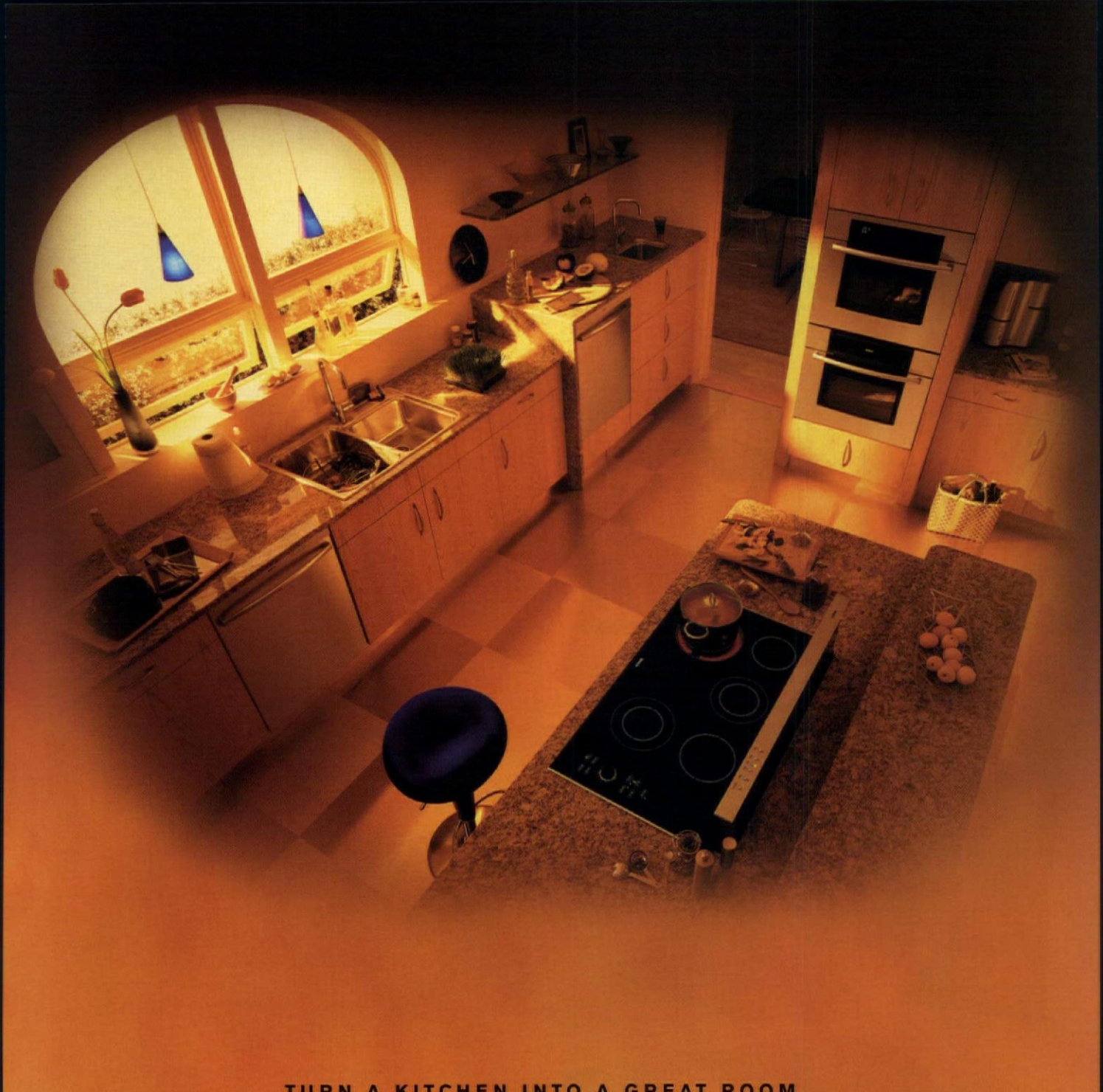
**18 A GOOD READ** A beautiful old book merits close inspection. Sterling silver magnifying glass on leather cord, $425, by Hermès. 800-441-4488. hermes.com. Vintage volume from Argosy Bookstore, NYC. 212-753-4455.

**19 WELL-TURNED LEGS** Smile when you ask for this: the Gilded Lily coffee table, $945, by Mariette Himes Gomez. Hickory Chair. 800-349-4579. hickorychair.com.

**20 YOU'RE SO VEIN** "Crackpot" is no longer pejorative. In fact, quite the opposite. Crackle teapot, $210, square plate, $128, and sake set, $48 for two, in Limoges porcelain with 24k gold, by Sophie Villepique. At Barneys New York. 888-8-BARNEYS.

**21 SEATING PLAN** We're happy to sit in judgment if we can do so on a leather Barrister club chair, $1,950, by Bernhardt. 800-340-0240. bernhardt.com.

MARY ELLEN BARTLEY (18); MARK WEISS (17, 19, 20, 21)

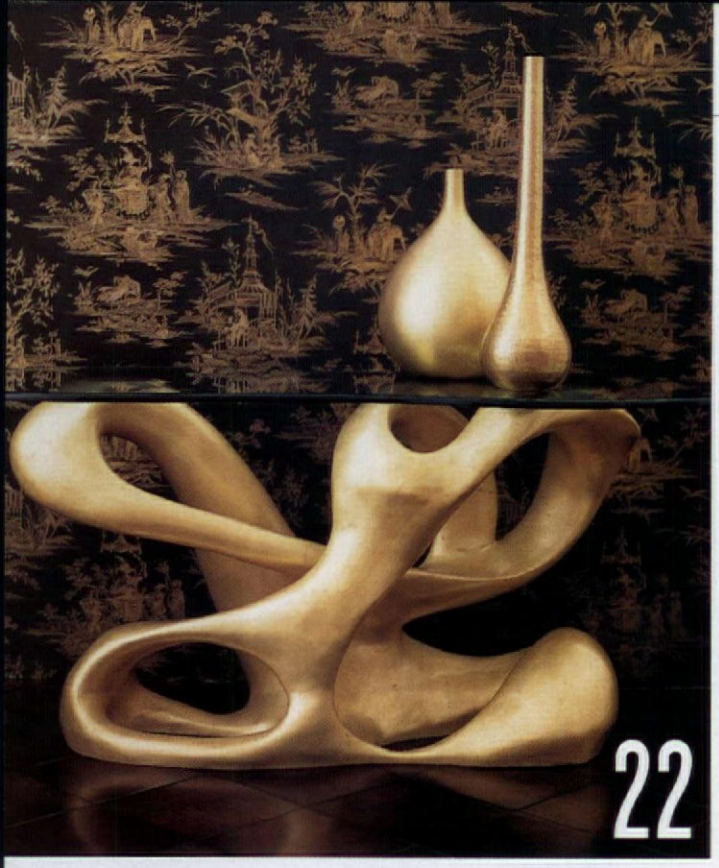


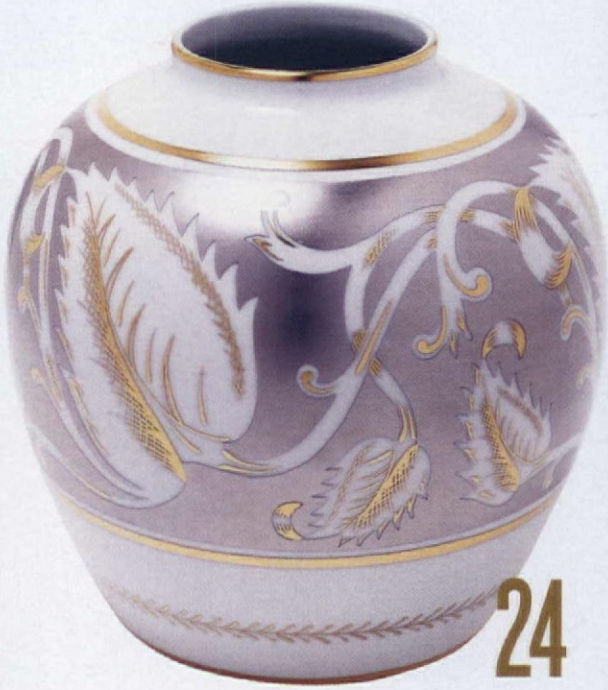
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**22 SHAPING UP** Be bold and take a cue from the late set designer Tony Duquette, creator of this biomorphic console, $25,000, at Homer, NYC. 212-744-7705. Bottleneck vase in 24k gold over copper, $2,400. Coconut Company, NYC. 212-539-1940. Squat ceramic vase, $575. RM/MR, NYC. 212-414-0488. In the background: vinyl-coated Voyage en Chine wall covering, in Cocoa. From Stark Wallcovering.

**23 THIS LITTLE LIGHT OF MINE** Saint John saw seven golden candlesticks, but our sights are set on just one: Coquet's Khazard 24k-gold-painted-on-white Limoges porcelain, $365, from Lalique.

**24 COOL STORAGE** And you thought ginger jars had to be blue and white. Break away with a Le Tallec Aubepine Platinum ginger jar, $1,285. Tiffany & Co. 800-526-0649.

**25 THE WEAVERS** Like candy, materialized. From left: Nancy Corzine silk Chantel in Chocolate; Midas in Gild, a cotton blend from Classic Cloth; Fenton tan and brown silk taffeta plaid, Hinson & Company; polypropylene Foil Rap in gold leaf, Knoll Textiles.

**26 HORIZONTAL THINKING** Defend your position as a couch potato. No one could blame you if you're loath to leave a Milling Road #508-75-9 tufted leather sofa, $5,525 as shown. Baker Furniture.

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—DAVID LINLEY, FURNITURE DESIGNER

MARY ELLEN BARTLEY (22); MARK WEISS (23, 24, 25, 26)




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**27 THE CAT'S MEOW** It's a jungle out there. In here, life is more like a petting zoo, and we like to put our paws up on a veneered, burled walnut Clara ottoman covered in 100 percent silk velvet Rubelli Leopardo fabric. Bergamo Fabrics Inc.

**28 MVP(EN)** When Jason Giambi inked his $120 million contract with the Yankees, he deserved an Atlantide 18k solid pink gold piston-filled fountain pen, $30,000. Omas. 800-321-4832.

**29 CITIZEN CANE** Mariette Himes Gomez's mahogany circle chair in Chocolate finish, $825, has the air of old India. Hickory Chair.

**30 METAL WORKS** When it comes to trims, stick with the elements—in this case, silver and copper threads around a cotton core. From Donghia Furniture's Decadence collection. In the background: Piel leather tile, $45 per square foot, for Ann Sacks. 800-278-8453. annsacks.com.

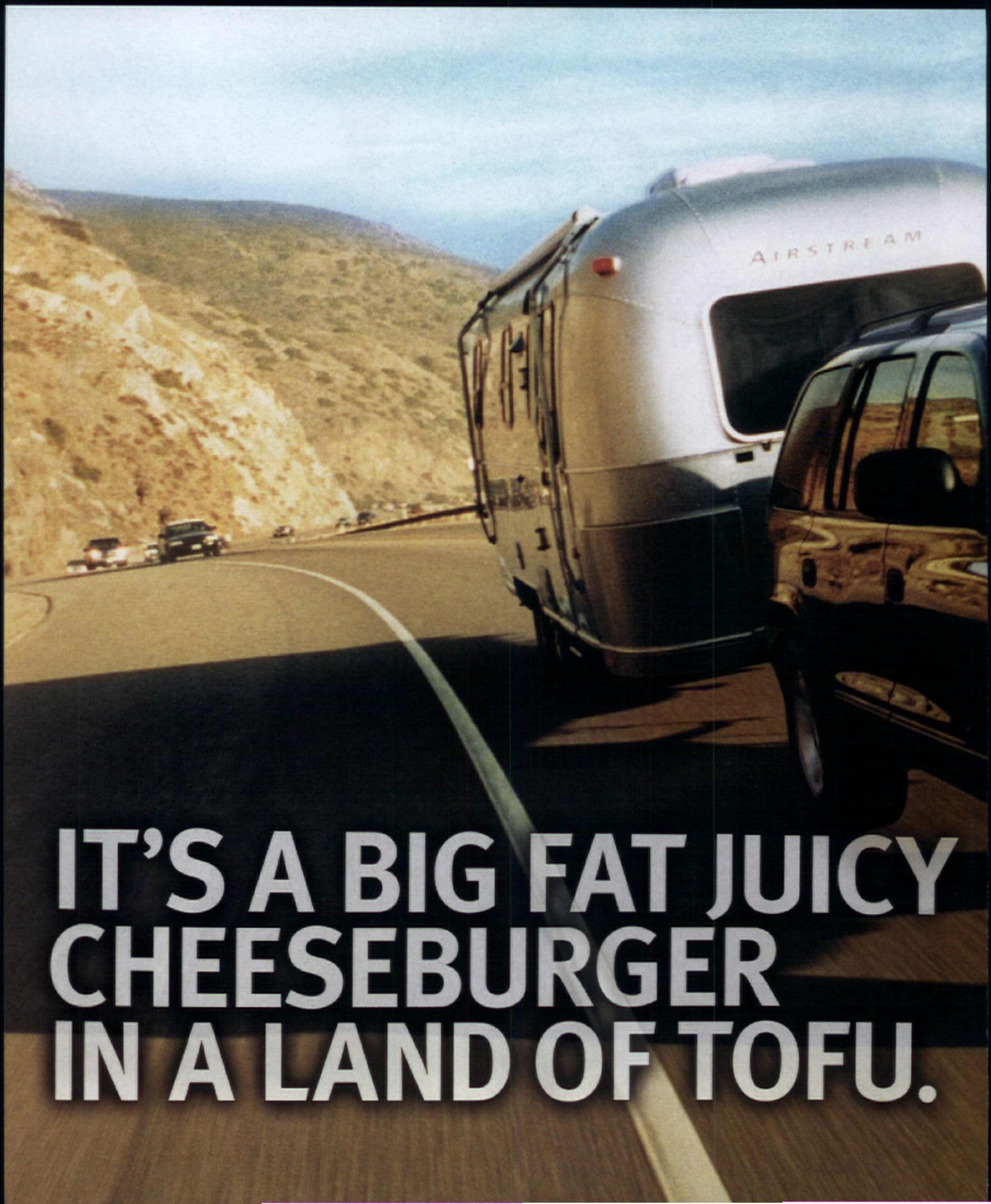
**31 RACING FORM** With lines like these, no wonder it's called the Secretariat desk. $7,785, with a tooled leather inset surface. Ralph Lauren Home. 888-475-7674. rlhome.polo.com.

**32 WALL ORDER** You want your skin to glow—maybe your walls should, too. Metallic glazed ceramic wall tiles, $8 to $12 per piece for moldings, $25 to $30 per square foot for tiles. Epro Inc. In Ohio. 614-882-6990.




MARY ELLEN BARTLEY (30); MARK WEISS (27, 28, 29, 31, 32)

**DODGE DURANGO.** Why drive some pathetic excuse for an SUV when you can wrap your hands around Dodge Durango? The most affordable SUV with a V-8. Durango's maximum available towing capacity is almost four tons.* In other words, this baby carries around chunks of those wimpy wanna-bes in its tail pipe. For more info, call 800-4 A DODGE or visit dodge.com




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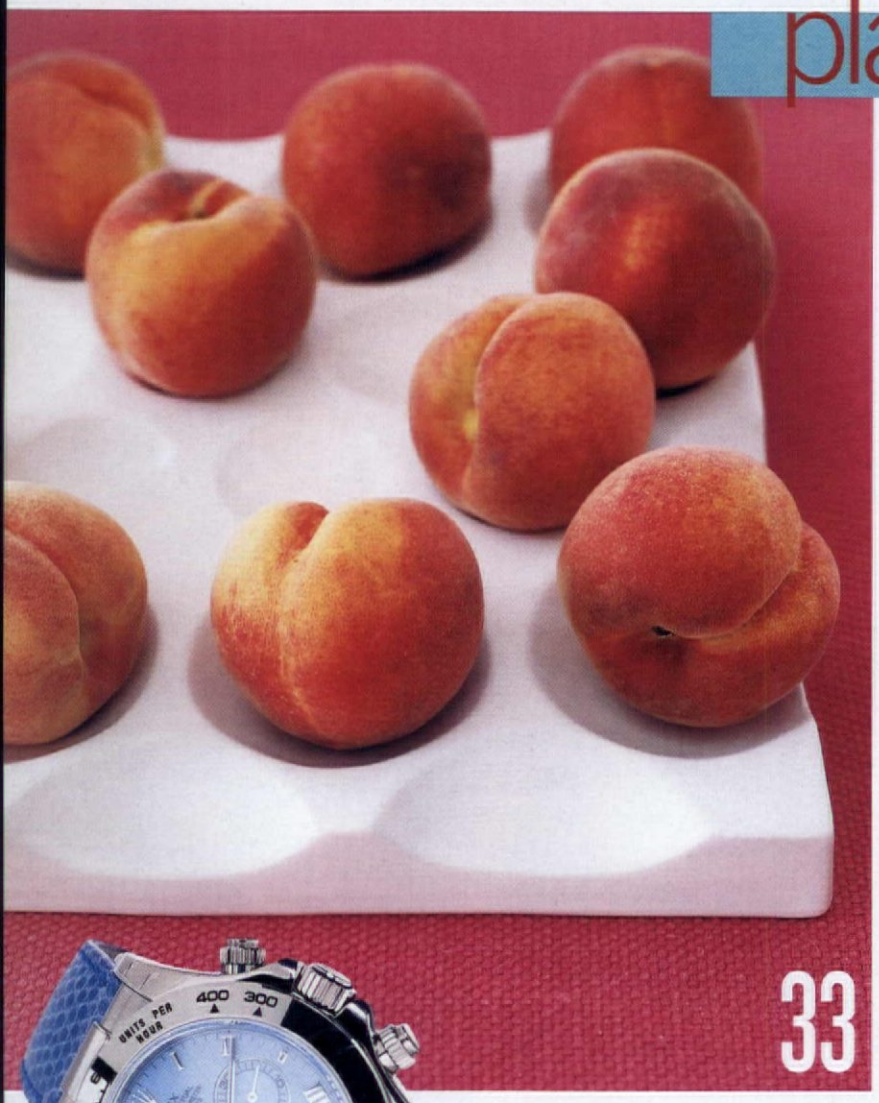
GRAB LIFE BY THE HORNS

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# playful & pop



**33 PICK OF THE CROP** Yes, you dare. Who could resist perfect organic peaches, shipped from Northern California's Frog Hollow Farm? 888-779-4511. froghollow.com. Display them, in the minutes before they disappear, on a white ceramic fruit tray, $29, the Terence Conran Shop. 866-755-9079. The peaches are juicy: be careful not to drip on the background material, Biarritz linen in pink from Scalamandré.

**34 COUNTING THE HOURS** We're not sure that the Oyster Perpetual Cosmograph Daytona watch, $19,450, can keep track of the entire world, but it will keep you handsomely on time everywhere, including NASCAR events. In 18k white gold with a turquoise dial on a blue leather strap, from Rolex. 800-36-ROLEX.

**35 BEDDING DOWN** Here's a bed for the city slicker with a little wanderlust in her soul. Pale melon standard shams, $75 each; laser red decorative pillow, $100; needlepoint graphic pillow, $125; queen fitted, $90, and flat, $90, reversible microfiber sheets in melon and lipstick; queen channel stitch quilt, $190; and Dip Dye throw, $160, in black and melon, all from Urban Gypsy collection, DKNY. 800-231-0884.

**36 BAG IT** Pret-a-porter, redefined. No need to stop to smell the flowers—you can do it on the move. Carry a bouquet with you to the office and home again. Beaded bag and floral arrangement, $75 and up, from Jane Packer Flowers, NYC. 212-754-1731. janepacker.com.

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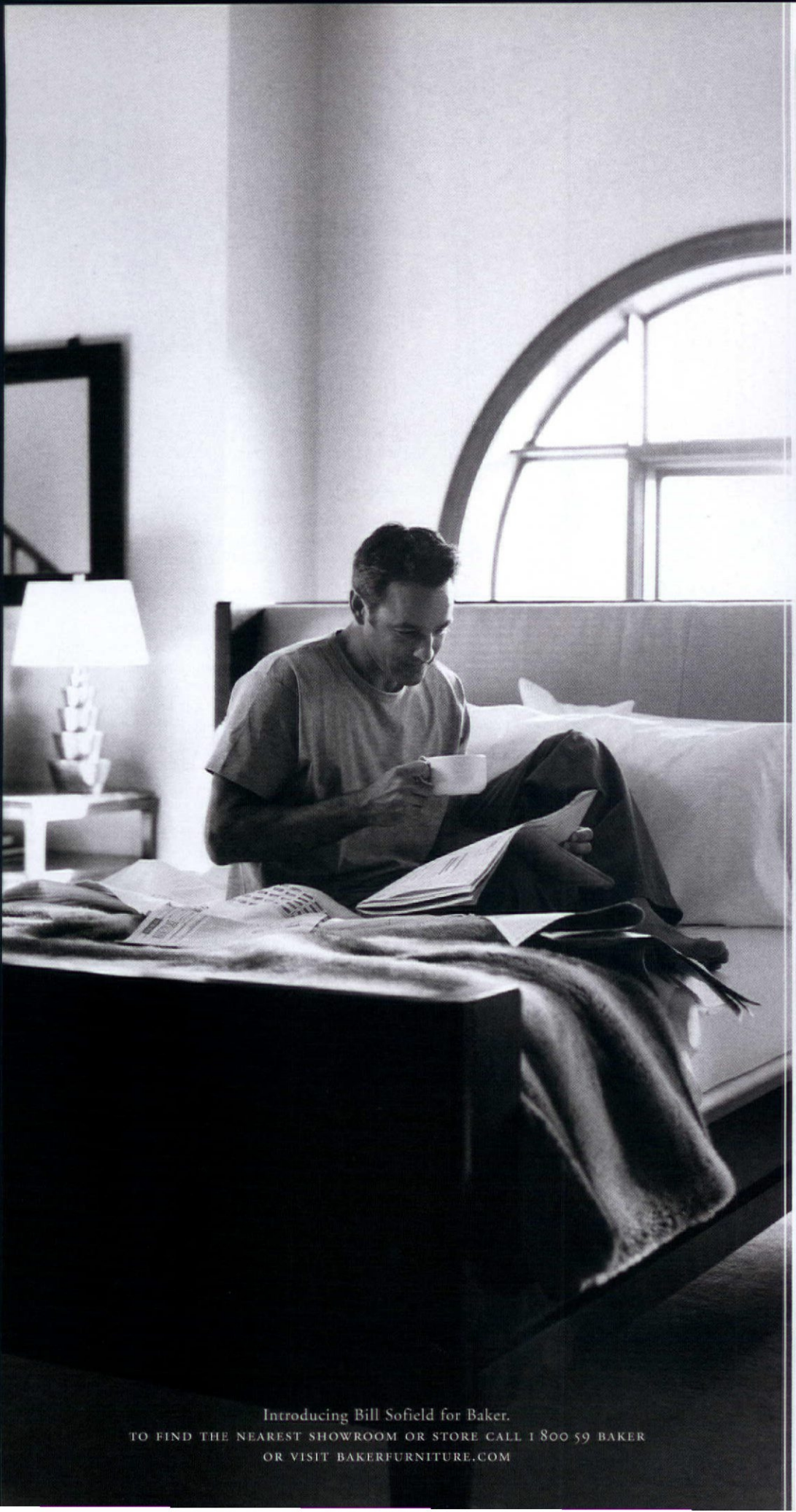


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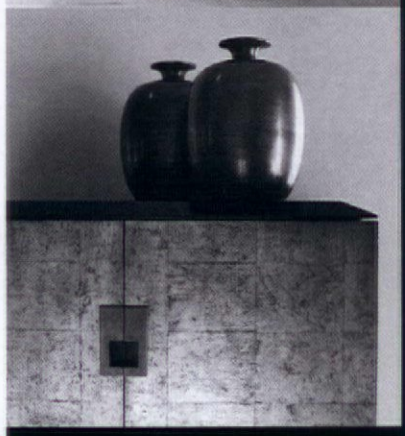


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MARY ELLEN BARTLEY (33, 35); MARK WEISS (34, 36)







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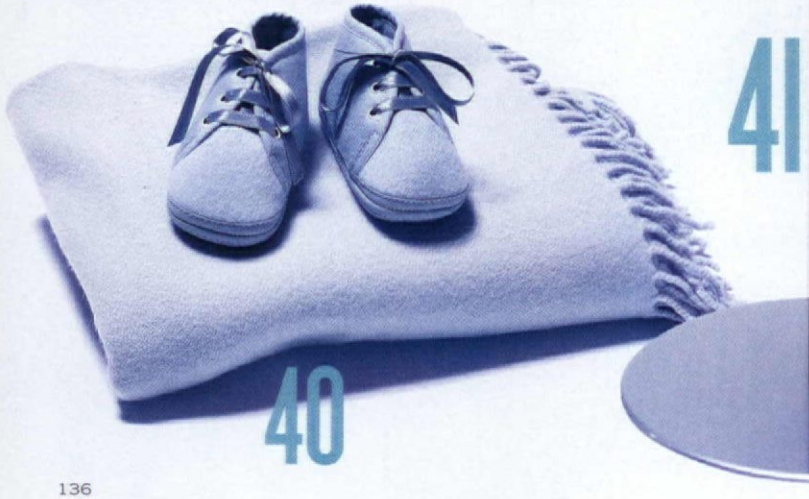


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**37 STICK AROUND** Nothing would scare Little Miss Muffet—or you—off this. Synthetic rope pouf, $2,130, from Paola Lenti, in pink, black, gray, blue, orange, yellow, or green. 888-545-5073.

**38 MADE IN THE SHADE** Kate Spade calls these sunglasses Pauline, but they look decidedly Holly GoJackie to us. $148. In NYC, 212-274-1991.

**39 ON THE GO** Feeling a little dotty? Relax on an Atlantic chaise, $3,533 as shown, designed by Marten Claesson, Eero Koivisto, and Ola Rune, at Dune, NYC. 212-925-6171. Once you're rested, flip the pillow over to leave the chaise sleek, and plant your feet on the rug, $4,710, from Christine Vanderhurd's Positively Pink collection, at Cappellini ModernAge, NYC. 212-966-0669. Pack a Nile leather weekend bag, $1,195, from Bally, NYC, 212-751-9082, or Bally, Beverly Hills, 310-271-0666, and be on your way. In the background: Designer's Guild Ribailagua circle fabric, through Osborne & Little.

**40 SOFT TOUCH** Langston Hughes urged us to wrap our dreams in a blue cloud cloth. Get a baby off to a dreamy start swaddled in this glacier blue merino wool blanket, $225—and on the right foot, too, in angora and wool bootees, $70, both from Hermès.

**41 HANG 'EM HIGH** Branch out a bit. Tri coatrack, $765, with metal leaves covered in 88 choices of leather, from Poltrona Frau, NYC.




"LUXURY IS BEING ABLE TO TAKE TWO MONTHS OFF TO SPEND TIME WITH MY THREE BOYS AT MY FARMHOUSE"
—KATHRYN M. IRELAND
INTERIOR DESIGNER

MARY ELLEN BARTLEY (39); MARK WEISS (37, 38, 40, 41)







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42

43



**42 MOUNTAIN HEIRLOOM** Bring the Himalayas home. Margherita hand-knotted, hand-spun wool rug, designed by Marni and made in Nepal, $2,130, from the Rug Company. In London, 011-44-20-72-29-51-48. therugcompany.info.

**43 TABLE TALK** Recipe for a fabled table: place La Fontaine cotton from Boussac Fadini beneath a Taj Mahal dinner plate, $85, by Limoges, from Lalique. *C'est tout!*

**44 PETAL PUSHER** Your life might not be a bed of roses yet, but a pillow is a great place to start. In silk, $72, by Deborah Kalifeh for Marigot. In Alabama, 251-447-0808.

**45 CUP OF KINDNESS** Wish on a star even on a rainy night, with an Etoile Limoges porcelain cup and saucer, $150, from Bernardaud. 800-884-7775.

**46 TAKE YOUR MEDICINE** If you have a bitter pill to swallow, sweeten the experience with a silver and palm wood seven-day pillbox, $350, by John Hardy. 866-454-2739.



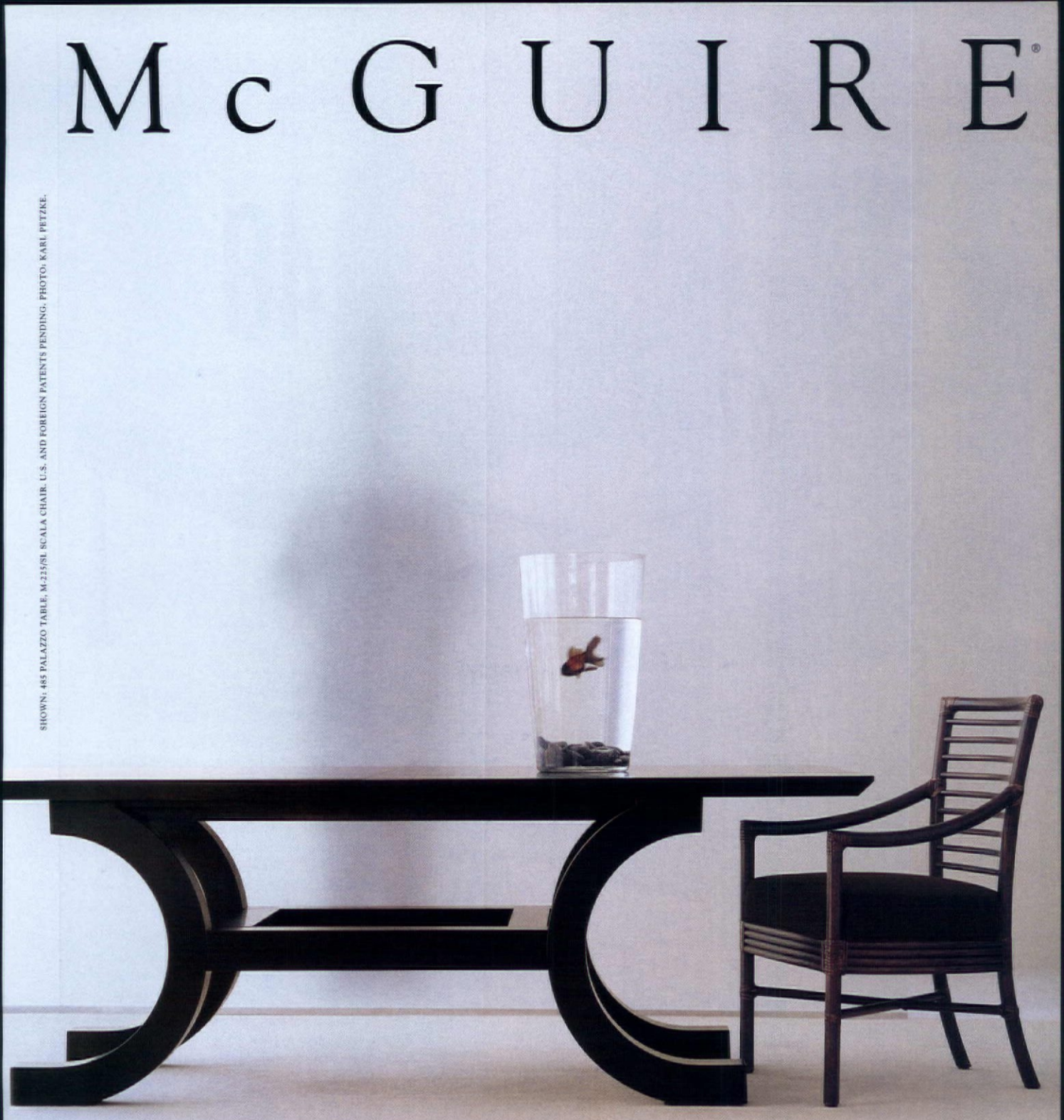
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MARY ELLEN BARTLEY (43); MARK WEISS (42, 44, 45, 46)

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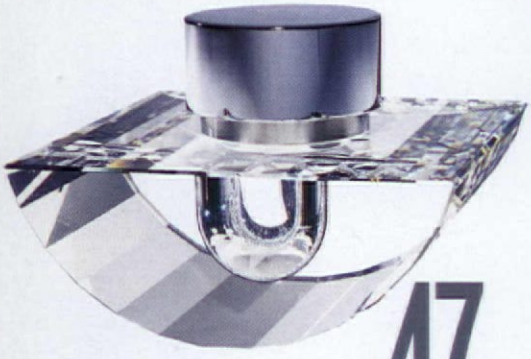
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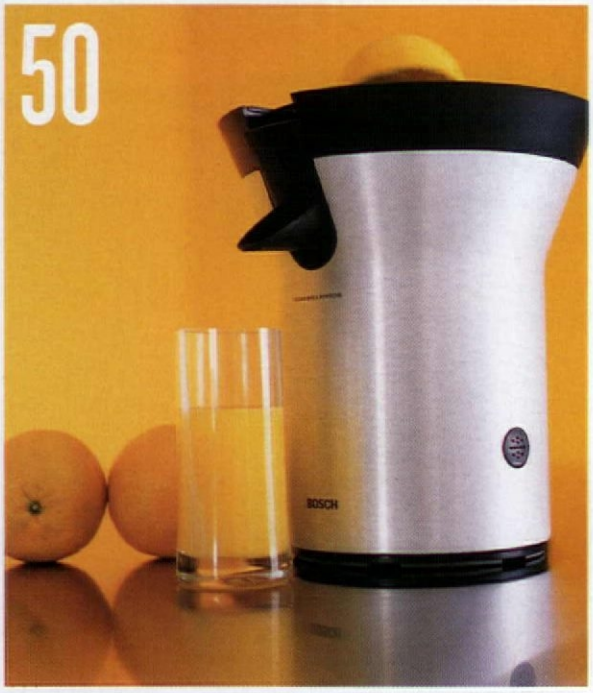
**47 PEN PAL** We're betting it can hold invisible ink. Balance crystal inkwell, $475, from Swarovski Home Accessories. 800-648-8209.

**48 SEATING PLAN** You've earned your stripes. Now chill on Christoph Böhninger's silver ClassiCon Embla anodized aluminum chair, $1,558, from M2L, NYC. 212-832-8222. m2lcollection.com.

**49 SILVER THREADS** Clothe your house in slinky fabrics worthy of the space age. From top: Pearlskin in Platinum, from Kravet; Com in Argento from Dedar, at Jim Thompson showroom; C330, from Maharam Design Studio.

**50 FILL 'ER UP** Your kitchen deserves a race car, too. Porsche Design Citrus Juicer, $229, by Bosch. Frontgate catalog. 800-626-6488. Naugeuse glass with white glaze, $16. The Terence Conran Shop.

**51 FUSION CUISINE** Italy meets America on the tabletop. Now, *mangia.* Stainless-steel fork, $9, and knife, $21, from Alessi's Mami collection, NYC. 212-431-1310. alessi.com. Cotton Kimono stripe napkin in dusty violet, $15. Calvin Klein Home.




50



51

MARY ELLEN BARTLEY (50); MARK WEISS (47, 48, 49, 51)




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**52 BACCHUS ON ICE** Micromanage your appliances. Wine storage unit, $2,628. Sub-Zero Freezer Company. 800-222-7820. subzero.com.

**53 BREAKFAST IN BED** Imagine a scrumptious organic egg in a Francois Bauchet Resonance celadon cup, $28. Yum. Plate, $103. Both from Haviland. 800-793-7106. haviland-limoges.com.

**54 HIGH STYLUS** For those wise enough to have cashed out before the dot-com crash, a platinum Royal Stylus with 41 diamonds, $3,910, or a platinum-plated Palm Stylus, $45. Both by Montblanc. 800-995-4810. montblanc.com.

**55 BODY BRIDGE** The Crossover bathtub tray, about $240, is as sleek as a space capsule, and big enough to hold soap, the newspaper, and a rubber duck. From Dornbracht's Interiors II collection. 800-774-1181. dornbracht.com.

**56 ON A ROLL** In our private lives we love to act like a Coward and wheel out a Swank bar cart in steel tubing plated with chrome, $249, from Pottery Barn. 800-922-5507. potterybarn.com.









MARY ELLEN BARTLEY (53); MARK WEISS (52, 54, 55, 56)


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"THE NOTION OF LUXURY IN THE FUTURE WILL CONSIST OF THE ABILITY TO CUSTOMIZE PRODUCTION PIECES"
—ALI TAYAR, ARCHITECT AND DESIGNER

**57 WAKE-UP CALL** Clockwork orange! Silver-plated Face travel alarm clock, $160. Links of London. 800-210-0079.

**58 GROUND ROUND** It's thyme to be sage. Is there any reason you shouldn't use an Equilibrium spice grinder for some herbs, too? $45. The Terence Conran Shop.

**59 BACK LIGHT** We're mooning over the fiberglass reinforced resin Silver Selene chair, $90. Heller Inc. helleronline.com. And Design Within Reach. 800-944-2233. dwr.com.

**60 X MARKS THE SPOT** Put a cork in that old bulletin board and trade it in for this stainless-steel Quickboard, $150, by Dansk Form, at ABC Carpet & Home, NYC. 212-473-3000. abchome.com. And Design Within Reach.




MARY ELLEN BARTLEY (60); MARK WEISS (57, 58, 59)

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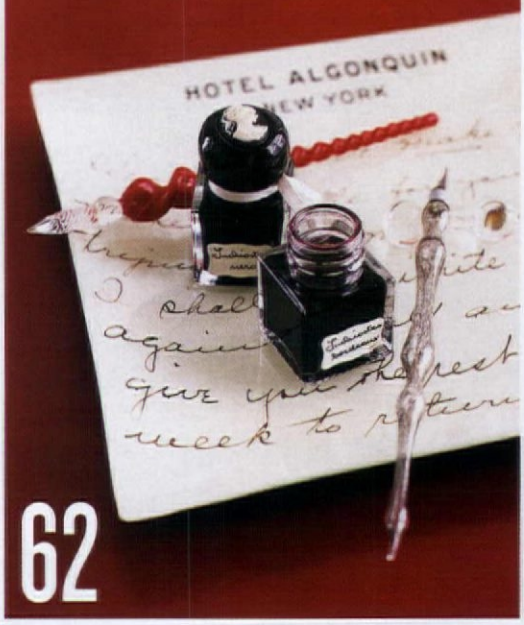
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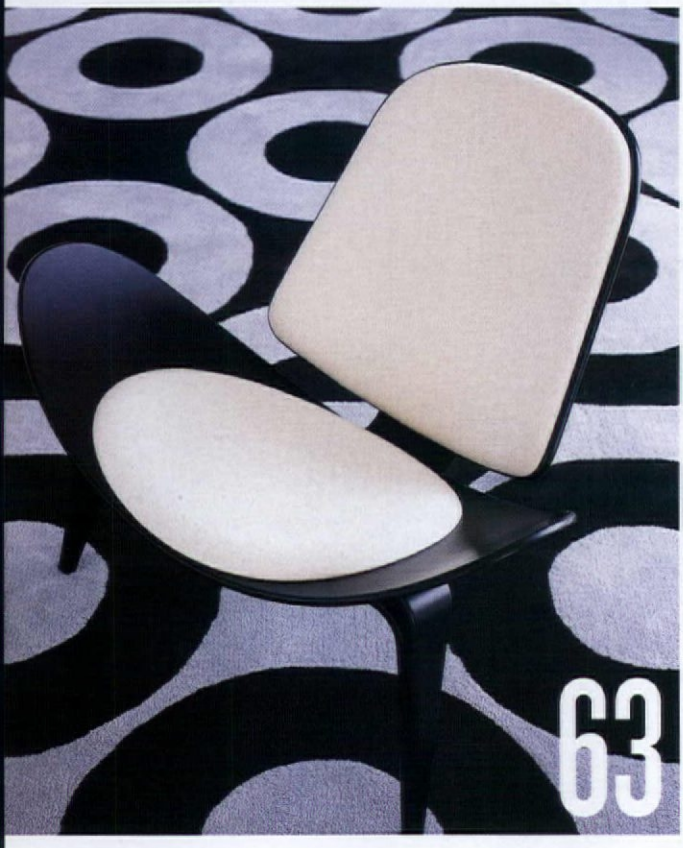
# bold & graphic



61




62



63



**61 CARRY ON** Imagine a doily crossed with an Indian screen. Result: the handsome Villa Milano cutout tray, $125. Saks Fifth Avenue Private Label. Also available in beech wood, natural, and dark brown. 800-347-9177.

**62 CORRESPONDENCE COURSE** Write on. Hand-formed glass pens and stands in red and clear, $22 each. Kate's Paperie, by special order only. 888-941-9169. katespaperie.com. Cameo-top ink bottles with burgundy and black ink, $40 each, and John Derian's Hotel Algonquin platter, $165, from the Relationship Series, both from Papivore, NYC. 212-334-4330. papivore.com. In the background: Luxe calf in cherry. Edelman Leather.

**63 TWO DANISH, PLEASE** Hans Wegner designed his plywood three-legged shell chair in 1963, but few were produced. A reproduction of the great Dane's piece can be yours for $1,250. ABC Carpet and Home. It looks spiffy on a rug from Denmark, June Hilton's Lifesavers, $3,980, by Dansk Wilton. Saks Fifth Avenue, NYC. Or call the Danish consulate in NYC. 212-705-4954.

**64 CHINA FUN** Your mother told you not to play with your food. Ignore her. Pascale Laurent's Jeux canapé plate, part of a series for Gien, $24 each. Baccarat.

**65 GIMME THE SKINNY** Yipes, stripes! Small ceramic vase in black and tan, $585. Mission Hills Trading Group. 800-236-1675. mhtginc.com.



64

65

MARY ELLEN BARTLEY (62, 63); MARK WEISS (61, 64, 65)




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—BENJAMIN NORIEGA-ORTIZ
INTERIOR DESIGNER



66

**66 THE REFLECTIVE LIFE** This might be what Shelley meant by "hectic red." Whatever it is, we're wild about it. Hollywood Regency console, $3,200, of painted wood and Lucite with mirror insets, by Jonathan Adler. 877-287-1910. Hanging above it is a gold convex constellation mirror, $3,392, by Thomas Pheasant for Baker. White porcelain vessel, $285 to $650, at Repertoire, NYC. 212-219-8159. In the background: Luxe calf in Cherry. Edelman Leather.

**67 TIME AND AGAIN** For your bedside table—especially if you're an insomniac—what could be more appealing than a clock that bears the name of the Greek god of sleep, Hypnos? $385. By Emmanuel Babled for Baccarat.

**68 CLASSIC COMEBACK** Now's the time to reread *Le Rouge et le Noir,* seated in Jean Prouvé's newly reissued 1930 Cité armchair, available in black or red, $2,125. Natural leather straps form the armrests. Vitra. 888-278-2855. vitra.com.

**69 PACIFIC OVERTURES** Stock up on these Borneo woven rattan ottomans—every one is different. $260 each. Eziba.



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69

MARY ELLEN BARTLEY (66); MARK WEISS (67, 68, 69)



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74

**70 MAGIC CARPET** Go wild, compassionately. Cover your lair in Mystical Zebra broadloom, $70 to $80 per yard. Karastan. 800-234-1120. karastan.com.

**71 FRENCH ACCENTS** Think of a game of 3-D tic-tac-toe. Now you've got it: Jérôme Gauthier's Happy tables, with round or crossbar bases, fit neatly together, but can also be used individually. In red, aluminum, or black, $315 each. Ligne Roset. 800-297-6738. ligne-roset-usa.com.

**72 OLIVE YOU!** The martini has been called "one of the happiest marriages on earth." For a classic union, try one, shaken or stirred, in a Goran Hongell 1948 martini glass, $19. Iittala. 800-448-8252. Ercuis silver-plated pick, $65 for a set of 6. DeVine Corp. Tracy Kendall's Dominoe wallpaper, studded with Swarovski crystals.

**73 RED ALERT** Remember how much you loved red shoes when you were a kid? The Hasley chair in cherry leather, $3,285, will spark the same emotion. What's more, you'll never outgrow it. Ralph Lauren Home.

**74 TABLE FOR ONE** Just the spot for a cup of tea, and don't forget the fortune cookie. Chinatown table, $475, painted in red or black, by Mariette Himes Gomez for Hickory Chair. □

MARY ELLEN BARTLEY (72); MARK WEISS (70, 71, 73, 74)






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A SPECIAL ADVERTISING SECTION

# must-have

## Buick

### Freewheeling

Freedom is a luxury we all relish. Freedom to go, whenever, wherever—just you, your car, and the open road. Freedom to express yourself by driving an automobile that's a reflection of yourself and how you want the world to see you. When was the last time you experienced the kind of freedom simple luxury can bring? Just slip into the driver's seat of a new Buick and experience the brilliant product of nearly 100 years of automotive innovation, excellence, and freedom.

Since 1904, Buick has exemplified great design and cutting-edge technology. Buick automobiles are gracefully styled, surprisingly functional vehicles created from a desire to instill in drivers and passengers a feeling of confidence, comfort, and fulfillment. The Buick brand ensures a superior-quality, well-priced vehicle that stylishly expresses independence and sophistication.

At first glance, it's Buick's powerful lines, bold grill design, shouldered fenders, and elegant interiors that catch the eye. But slide behind the wheel and it's the vehicle's responsive power, intuitive controls, and whisper-silent interiors that inspire and capture the heart.





## pride & innovation

For nearly a century, Buick has been an industry pioneer, known for creating vehicles that combine technical innovation with luxury, performance, and elegant style. Over the years, Buick has introduced features that quickly became standard equipment for automakers everywhere. The automatic transmission, turn signals, the first mass-produced V6 engine, the hardtop convertible—all made their debut on a Buick.

Surely, a record like that is cause for pride. But resting on laurels is not an option in the car business. That's why Buick is introducing a new or totally redesigned vehicle every year for the next four years, starting in 2002. Cars and SUVs with more powerful, efficient engines, and even more luxurious and functional interiors. The Rendezvous, with its ingenious blend of SUV attitude, minivan versatility, and luxury sedan–like ride, beautifully exemplifies Buick's focus on delivering confidence and style to its owners. And it's just the beginning.

And, while romantic hood ornaments like the "winged maiden" pictured above no longer grace the hoods of Buicks, you can be sure the legacy of pride and innovation they represent will live on in every new Buick built.

BUICK



# EMOTION IS OFFICIALLY BACK IN MOTION.

Portholes are back. Chrome is back. Style is definitely back. The car company that has captured America's imagination for a century keeps on making statements that are impossible to ignore.

So climb aboard. The journey has just begun.



BUICK

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A SPECIAL ADVERTISING SECTION

# must-have

## Anichini

### A Lust for Luxe

Is your idea of luxury the soft kiss of silky bed linens? The thrill of sumptuous surroundings that conjure faraway lands? Linens and home furnishings of exquisite artisanship and enduring quality?

Anichini, one of the premier brands of luxury linens and home textiles, was founded on those desires and the belief that consumers are no longer satisfied with disposable home furnishings. They demand quality craftsmanship and are willing to invest in luxury goods they have come to regard as necessities...crisp, cool table linens, a cashmere throw, sleek silk sheets.

With its dedication to precise details and finishing on every piece, Anichini has taken luxury to the next level by creating home textiles that are not only the height of opulence, but are considered valued works of art—"the antiques of tomorrow."

### Silk Road

In its new Jacquard Silk Twill Collection, Anichini takes traditional Asian-inspired motifs and weaves them into the most sublime sheets, duvet covers, and shams. Made of the finest quality silk twill fabric, this durable, yet elegant, bedding showcases a shimmering tone-on-tone, satin-finish jacquard pattern against a matte background of bold color. The rich, opulent fabric glows with a muted luster and begs you to indulge in its soft, supple feel. Shown here, the electric combination of Acid Green Silk Twill sheeting and bedding accessories in Deep Purple Velvet perfectly accent the magnificent Citrine and Violet Akbar throw from Anichini's Indian Collection.





## hot chocolate

Anichini introduces two mouth-watering new colors for 2002: Mocha Truffle and Dark Chocolate. These luscious hues complement the extensive range of neutrals featured in Anichini's existing luxury bed and bath collections. Available in Quiltino and Matelasse coverlets and sheeting, as well as Merino Wool throws, Mocha Truffle and Dark Chocolate provide a deliciously unique alternative to white and ivory. For a stunning statement of modern style, pair a rich Dark Chocolate coverlet with icy blue Spaqua sheets, or re-create the breezy comfort of a summer cottage with Mocha Truffle and Creamy Yellow. Classic, modern... whatever your style...delight in the sheer luxury of curling up between a pair of Anichini sheets.

ANICHINI
Luxury linens and home furnishings


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Mandalay, Myanmar
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Luxury linens and home furnishings
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# must-have

## Arte Italica

### Old-World Elegance

Close your eyes. Can you feel the warm Tuscan sun on your face? Listen to the breeze through the cypress trees, breathe in the smell of the land, and revel in the slow, comfortable pace of country life.

If that sounds like your idea of heaven, it's closer than you think. With Arte Italica, a leading importer of luxury Italian decorative accessories and tableware, you can capture the essence of Italy in your own home.

Arte Italica was created as a vehicle to bring Americans Italian products that honor the country's rich artisanal heritage. The company began with select pieces of pewter and quickly grew to include decorative ceramics, glassware, tableware, and various other items, such as desktop and bathroom accessories. Over the years, Arte Italica resourced new products and worked closely with Italian producers to create its own exclusive designs, patterns, and color palettes. Today the company offers 15 comprehensive product lines of the highest quality.

### In the Mix

The distinct Arte Italica collections were designed to be layered to create looks individual to any home, from classic to contemporary. Accent any tabletop with a Murano glass candelabra or napkin rings. Serve cocktails on a Classico wood tray. Or layer sterling silver, 18-karat gold, crystal, and Murano glass to create a setting reminiscent of a lush Italian banquet.





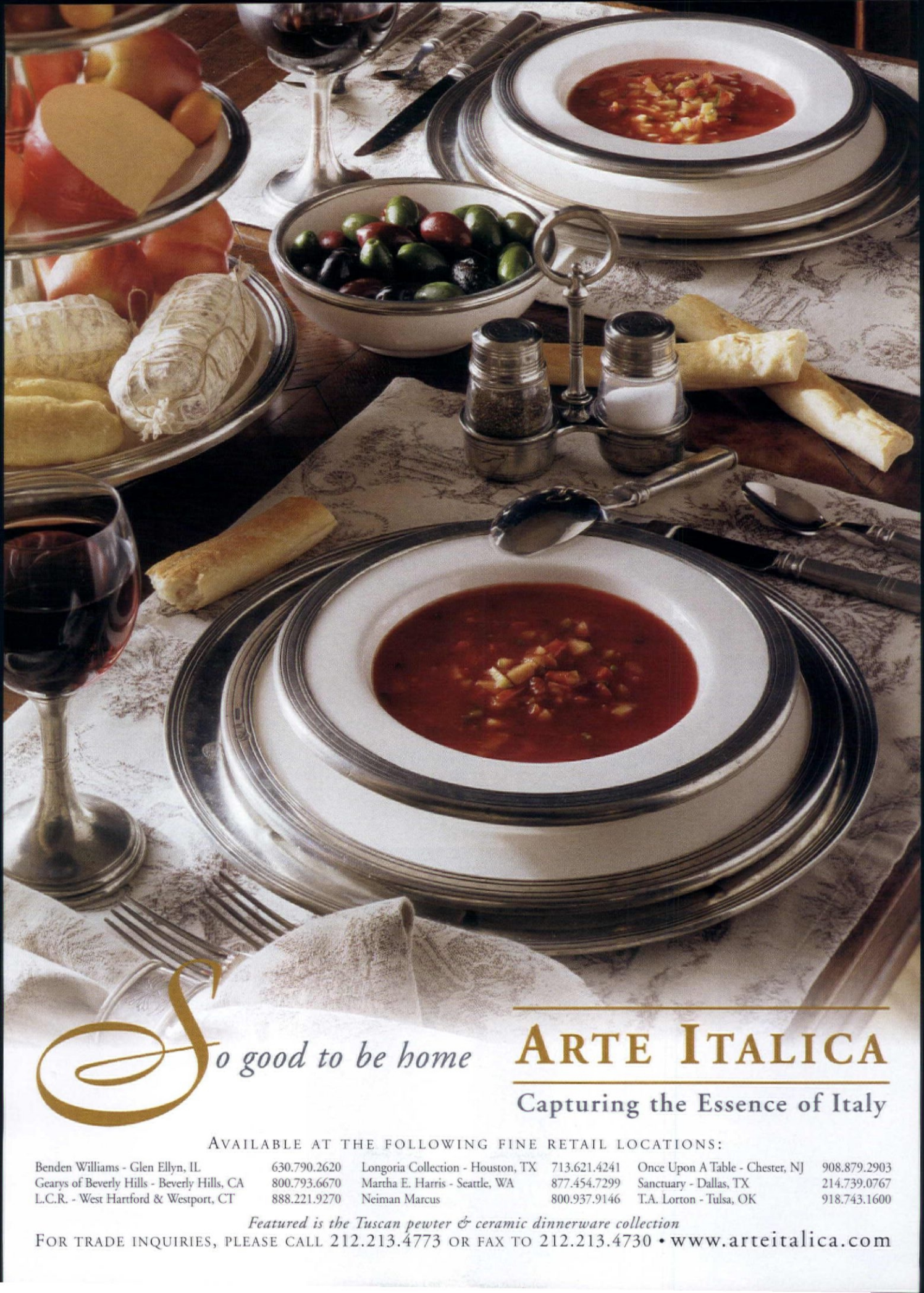
## tuscan pewter collection

Arte Italica's Tuscan Pewter and Ceramic Tableware Collection trims white ceramic with hand-finished Italian pewter, resulting in a unique combination of elegance and functionality. The Tuscan Collection includes dinnerware, trays, cake stands, and canisters. As more and more people entertain at home, serviceware is a necessity and can be a distinctive design statement as well.

The Tuscan Pewter and Ceramic Tableware Collection complement Arte Italica's Pewter Collection, which includes more than 250 pieces of stemware, flatware, serviceware, barware, desktop, and bathroom accessories. Increasingly popular with consumers, pewter does not have to be polished to maintain its luster. And Arte Italica is the only brand of pewter products that is dishwasher-safe. Because of the versatility of these collections, they provide endless table-setting and decorating options.

For store locations,
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*Featured is the Tuscan pewter & ceramic dinnerware collection*

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A SPECIAL ADVERTISING SECTION

# must-have

## Wittnauer

### A Time of Luxury

Today, luxury isn't a brand—it's a lifestyle. It is expressed not so much in things but rather in choices...in a simpler, richer way of life, in products of timeless quality, in a passion for elegance and quiet objects of beauty. More than a statement of less versus more, modern luxury is perhaps, more importantly, a statement of individuality, a celebration of the self in a world of casual-Friday uniformity.

On the street, the return of luxury is unmistakable, seen in a renewed excitement for suits and dresses, beautiful shoes and distinctly dressy stilettos. Even the details are dapper—quality bags, heirloom jewelry, and investment timepieces are edging out the throwaway chic of costume jewelry and trendy accessories.

At home, it's a passion for domesticity itself that lies at the heart of luxurious living today. Intimate dinner parties at home, cocktail soirees, and entertaining in the ever-so-elegant manner made famous in the Camelot era has become de rigueur for the well-heeled, well-connected social set. Home has become a very haute place to be.

It's not suprising that luxury is back. Beyond creature comforts, luxury indulges us with romance and escape. There is nothing quite as cinematic and glamorous as donning a tuxedo or gown, and feeling like royalty for a few hours. Or opening up that leather box and slipping on that exquisite heirloom timepiece, admiring the way it elevates your wrist to a graceful canvas. Both transport the spirit to a beautiful place in time—isn't that, after all, what luxury is all about?





## a legacy of luxury

When it comes to luxury, no accessory evokes the purity of spectacular design, exquisite craftsmanship, and unmatched elegance quite like a Wittnauer. Creator of ultimate special-occasion timepieces, Wittnauer has built its enduring reputation precisely on its unwavering adherence to a distinctly formal, elegant aesthetic—eschewing fleeting trends and fads.

The delicate beauty of a Wittnauer timepiece, often expressed in intricate diamond detailing and hand-set European crystals, is tempered with solid Swiss craftsmanship. It is this combination of durability and design, envisioned by visionary artisan and founder Albert Wittnauer in 1880, that has become the hallmark of the Wittnauer brand.

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# must-have

## Rutt HandCrafted Cabinetry

### Time-Honored Tradition

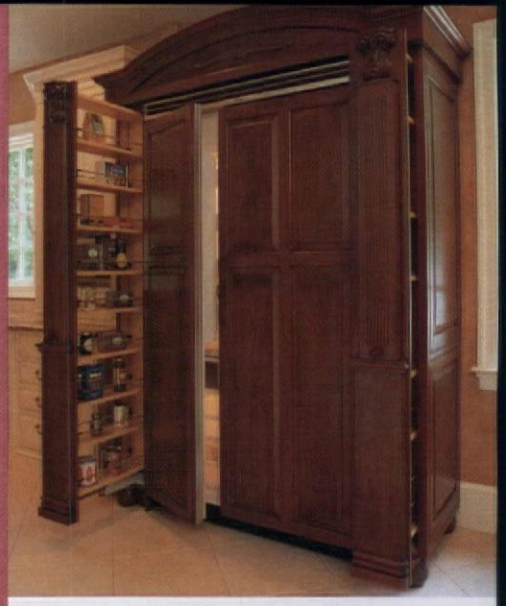
Since 1951, Rutt HandCrafted Cabinetry has been constructing luxury cabinetry in the Pennsylvania countryside. Exacting attention to detail, top-of-the-line materials, and patented design innovations make Rutt the choice of discerning homeowners.

While other companies adjust standard sizes using spacers and trim, Rutt constructs cabinets as one-of-a-kind originals, just as they have for more than 50 years. Whether your style is traditional, transitional, eclectic or somewhere in between, Rutt's craftsmen can bring your dream kitchen to life with exceptional furniture-quality handcrafted cabinetry.

A kitchen as elegant as your living room. A kitchen you wouldn't hesitate to entertain in. A room that reflects your unique personality with storage space for everything. Now, that's luxury.

### Updating the Classics

A stunning Rutt kitchen based on graceful, classical yet innovative design would inspire anyone with a whisk and a sauté pan. With its strong, simple lines, Rutt's Stratford-style cabinetry features a slanted raised panel complemented by pronounced cabinets that curve upward into a palladium-style center valance, and flanking elegant columns. Unique Rutt design conceals undercounter refrigeration across the bottom of the cabinet. The rich Maple finish on this elegant piece is achieved by applying brown glaze over a medium-brown stain to produce a luxurious patina that begs to be touched.



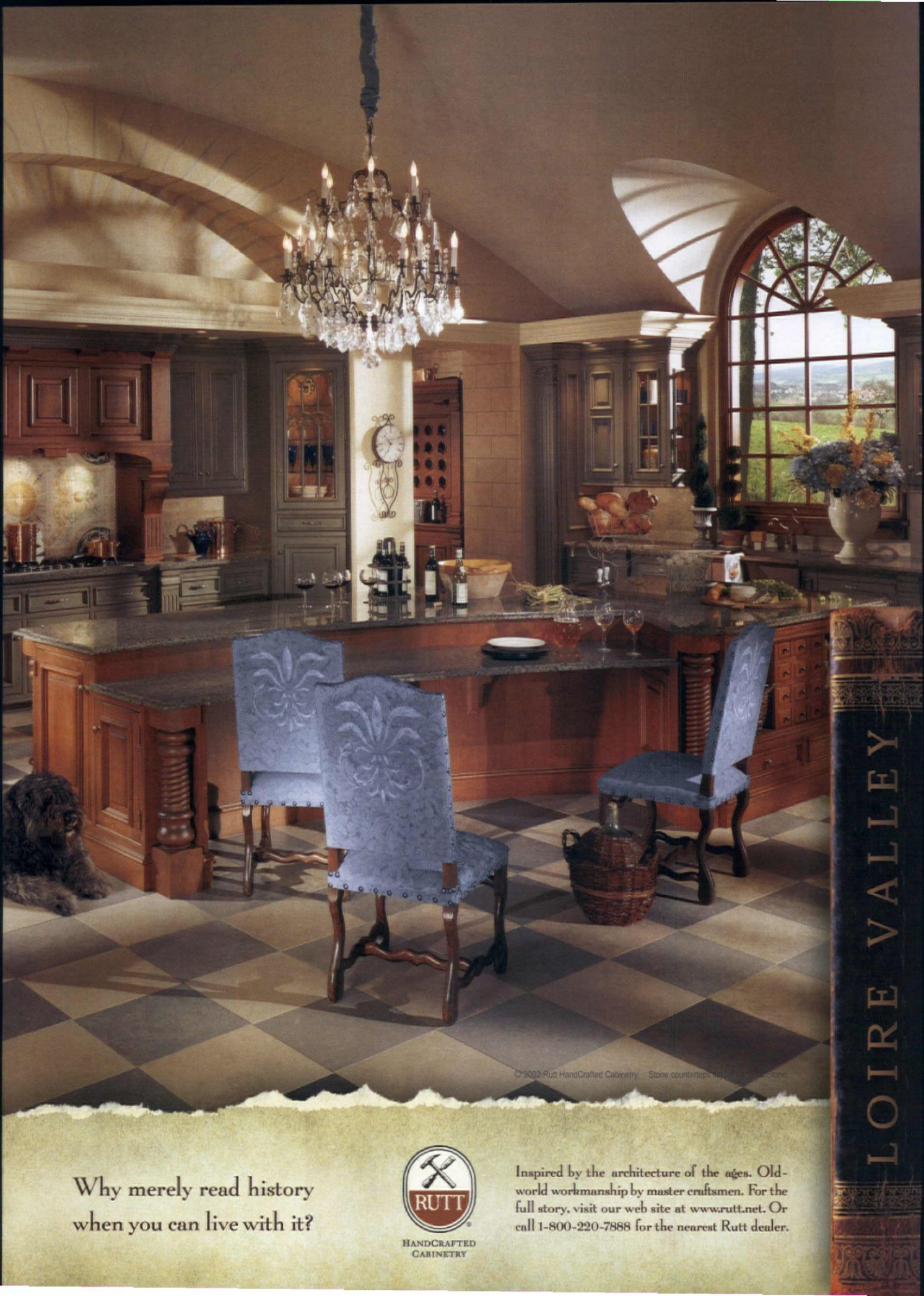
## form and function

Rutt craftsmen are masters of form and function. Your custom cabinets will not only be visually stunning, but will incorporate innovative storage possibilities to make the best use of your space. This Bourbon Street-style cherry cabinet, finished in Buchanan stain, conceals a full-size refrigerator while maintaining the authentic appearance of a French-style armoire. The gently curved crown lightens the visual weight of this massive furniture piece, and characteristic details—hand-turned ball feet, storage pullouts with solid wood appliqués, and carved capitals—complete the look.

For more information, visit www.rutt.net or call 1-800-220-7888.

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# must-have

## Florida's Natural® Brand

### Premium Quality

If you're committed to luxury, you make sure what goes *into* your body is the same superior quality as what you put *on* your body. So, when it comes to fruit juice, Florida's Natural is the obvious choice. Florida's Natural orange juices are 100 percent pure, not-from-concentrate juices without any added sugars or preservatives. The only sugar in Florida's Natural juices is the sugar found naturally in fruit.

Founded in 1933, Florida's Natural Growers is a cooperative of citrus growers in Lake Wales, Florida, who own the land, the trees and the company. The only leading juice brand owned by a small co-op of growers, Florida's Natural makes sure the finest juice goes into every carton—because its members have a personal investment in it. The co-op's mission has always been clear: to produce the best premium juice and ensure its quality from the tree to the glass.

### Florida's Freshest

Consumers often wonder what is the difference between "from concentrate" and "not from concentrate" juice. The difference is in the processing.

"From concentrate" means the fruit is squeezed, and the water is extracted to create a concentrated product. Along with the water, some of the flavor is naturally removed, as well. Then, at a later date, the water is added back, and the juice is pasteurized and packaged.

"Not from concentrate" means the fruit is squeezed, the juice is pasteurized, and then it's packaged—a process that preserves that fresh-squeezed taste.

Just one sip of the not from concentrate Florida's Natural will tell you—you're "as close to the grove as you can get."



### FLORIDA SPRITZER

1- 1/2 cups ruby-red grapefruit juice
1/4 cup sugar
Stick of cinnamon
1 12 oz. can ginger ale, chilled
Ice cubes
Grapefruit skin peels (optional)
Edible flowers (optional)
Fresh mint sprigs (optional)

For syrup, in a saucepan, combine ruby-red grapefruit juice, sugar, and cinnamon. Bring to boiling; reduce heat; simmer uncovered for 5 minutes. Discard cinnamon; cover and chill syrup. To serve, fill four 8-oz. glasses with ice. Add about 1/3 cup grapefruit syrup to each glass. Fill glass with ginger ale. Stir gently. If desired, garnish with grapefruit peel curls, edible flowers, and fresh mint sprigs. Serves 4.




## news from the grove

*Juicy Bits* is Florida's Natural's free e-mail club with news straight from the grove. The seasonal newsletter contains recipes, health tips, a reader forum, and educational and inspirational information. If you'd like to know what a citrus peel can do for a leather shoe, what a Florida Spritzer can do to refresh your day, visit www.juicybitsnews.com/hg to sign up for the *Juicy Bits* newsletter.

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Florida's Natural Growers, a division of Citrus World, Inc., based in Lake Wales, FL ©2002.

A SPECIAL ADVERTISING SECTION

# must-have

## Lladró

### Family Tradition

Lladró was founded over 50 years ago by brothers Juan, José and Vicente Lladró. Today, Lladró is a global company whose exquisite porcelain creations are a definitive statement of luxury all over the world. The very thought of Lladró brings to mind graceful beauty and unrivaled craftsmanship.

Each piece is a work of art, handcrafted in the City of Porcelain, Lladró's studios on the outskirts of Valencia, Spain. First, the original is created by a master Lladró sculptor. Then classically trained Lladró artisans painstakingly re-create the sculpture, flawlessly hand-painting and carving minute details according to a time-honored process. The finished product is a timeless heirloom that captures the quality of human warmth—the essence of Lladró sculpture.

Lladró's inspiration comes from the world all around: life's great moments, family and traditions, nature, art and culture, dreams, and spirituality. Imbued with such inspiration, a Lladró sculpture has the unique ability to spark an emotional bond with all those who enjoy it.

### Versatile Style

No matter your style, Lladró lends a touch of grace and magic to your home. The muted tones of traditional Lladró, the simple elegance of the matte collection, or the warm earthiness of Gres: there is a Lladró style to complement any décor. A true luxury, each Lladró sculpture transcends trends and whims to stand the test of time and add a refined appeal to any interior.





## a place of honor

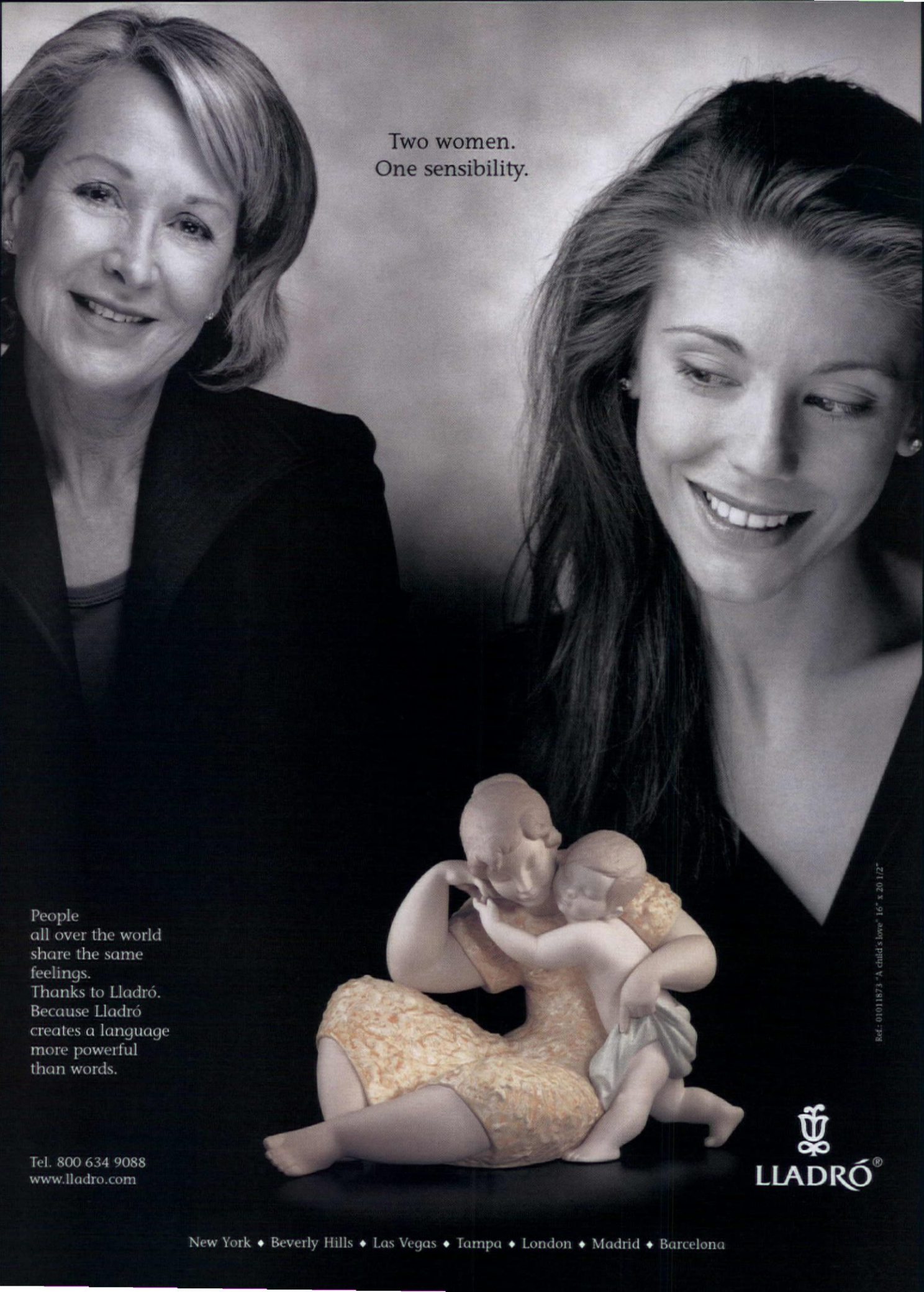
When decorating your home with a porcelain sculpture, Lladró suggests emphasizing its beauty through light and placement.

First, position your sculpture in a place where it will capture optimal natural light. To add a magical glow in the evening hours, set it among the soft light of candles.

Placement is also very important. To draw all eyes to your sculpture, be sure you give it plenty of space to be admired. If you have a large sculpture, make it the center of attention by placing it in a prominent position, such as the mantelpiece or coffee table. A medium-size sculpture can be featured on a side table, illuminated by an elegant table lamp.

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# must-have

## Dynamic Cooking Systems

### Power Tools

The cool, sleek feel of stainless steel. The power of commercial-grade burners at your fingertips. And a house filled with the aroma of richly seasoned delicacies. With DCS commercial-style residential appliances, you can create a home where you live out your culinary fantasies every day.

In 1987, leading appliance engineers and designers in Huntington Beach, CA, joined forces to create DCS (Dynamic Cooking Systems), now one of the top manufacturers of high-end residential and commercial cooking equipment. DCS's goal was to create commercial-style residential products with superior engineering, more features, and more elegant designs than what was currently on the market.

DCS realized that when consumers purchase residential products, performance is key, but convenience is also a major consideration. The consumer wants high-performance equipment to create exceptional meals, as well as efficient design to enable easy cleanup. A forerunner in innovative design and technology, DCS was determined to meet consumers' needs, originating such product features as 30-inch, five-burner ranges, larger-than-industry-standard oven windows, and rolling oven racks. The company also holds patents on its Glass-Sealed Broiler, True Gas Convection, and Sealed Dual-Flow Burners.

In addition to residential ranges, DCS offers hundreds of products, including commercial ranges, convection ovens, gas grills, outdoor patio heaters, dishwashers, salamanders, cheese melters, broilers, and griddles. DCS is the only major residential appliance manufacturer that is also used in world-class restaurant kitchens.





## hot stuff

This fall, DCS debuts its new Sealed Dual-Flow Burner™ technology and sealed range-top. All its gas and dual-fuel cooktops will incorporate the new technology, including the award-winning RGSC-305, the only five-burner, 30-inch gas range available on the market.

Taking home appliances to a new level of professionalism, the patented Sealed Dual-Flow Burner technology features two flames for the utmost power and sensitivity, providing ideal heat levels for cooking any meal. For quicker boiling times and faster meal preparation, the burners pack 17,500 BTU/hr—the highest BTU/hr output on the market today. DCS's Dual-Flow Burners provide a separate, dedicated simmer flame that will maintain a constant temperature as low as 140 degrees—delicate enough for melting chocolate.

The range-tops feature a completely sealed cooking surface and burners, making cleanup as simple as lifting off the grate and wiping around the burner. In addition, the porcelain-coated, platform-style grate system is specially designed to facilitate smooth sliding of pots and pans from burner to burner.

For more information on DCS products, visit www.dcsappliances.com.

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There is nothing more powerful. Nothing. DCS is unlike any other residential range because we also build ranges for restaurants. That means we engineer innovations with professional chefs in mind. Innovations that couple power with precision to attain the ultimate cooking ingredient: Perfect Heat.
That's also why we're introducing the world's most powerful home burner. An extraordinary 17,500 BTU's. No competitive range boils water faster. And DCS ranges have a patented Dual Flow Burner™ system (with two flames, not just one) for ultra low simmering. And Glass Sealed Broiling elements for a more powerful, radiant heat. It's no wonder our revolutionary 5-burner 30" range received the prestigious Kitchen and Bath Business Product Innovator Award.
So if you're as picky about your ranges as you are about your cooking ingredients, then go to a DCS dealer and see first hand how our Perfect Heat is beyond comparison. For more information go to www.dcsappliances.com or call 1.800.433.8466.
DCS




# the way to santa fe

## Why would a big city magazine editor give up glamour for the sleepy world of New Mexico? She looks for answers in a new monthly column on changing the pace of living

by joan juliet buck

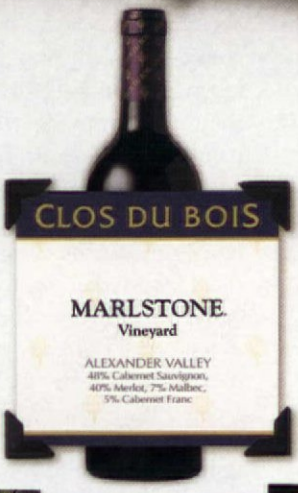
Buck at Johnnie's on Camino Don Miguel, the source for everything from T-shirts to the best tamales in Santa Fe.

SOME MORNINGS I wake up thinking, "What am I doing here in Santa Fe?" At least it's a specific question and preferable to "What am I doing here?" (Paris), "What am I doing?" (New York), "What am I?" (a deeper level of inquiry), "What am?" (panic itself), or "What?" (remove earplugs before rising). Then I remember what I'm doing here, put on jeans and tie the laces of my hiking boots, and go up Atalaya Hill, and there are no more questions. The hill is part of the Sangre de Cristo range, and if you follow one of the dry stream beds through the lowest part of the forest, Atalaya pulls you farther and farther into its depths, a sea of rocks and trees that stretches all the way back to the Pecos Wilderness. If you climb when it is really early, the sun is still behind the mountains as you walk up in the chilly shadows. You turn to the plain and see the flat brown town turn pink, and the green water tanks shining by St. John's College, and the petticoat pink of the government building on Paseo de Peralta. There is a big gray boulder to stand on, and on the way down through the forest the track is a little too steep in places and it's best to run, or slide. By the time I get home my mind is cleared of questions, my jeans and boots are covered in earth.

There's not a lot to do in Santa Fe, that's the point. You get off the mountain and do your work and read your books and go to the grocery store. If it's the Standard Market, run by the gregarious, inquisitive Brian Knox, you have a latte at the farm table and listen to him tell you



PHOTOGRAPHED BY BRIGITTE LACOMBE




*Suddenly,*

**I REMEMBERED DAD'S**

**OLD TWO-TONE**

*convertible.*



A girl with piercing eyes, flying on a swing, spots a Ford convertible heading up the hill and drags her maryjanes in the dust, once, twice, three times, to stop. The car pulls in and she races to the driver, who scoops her up and tosses her like a swing. In a city, in an apartment, at a table with her husband and daughter, a woman savors a cabernet, smiles at a memory and opens her piercing eyes.

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what you did last night. It's a slow life.

When I was editing a fashion magazine in Paris—a line I look at and think, No, you are hallucinating, that wasn't you—I thought of myself as a machine that needed to be periodically repaired in spas. The best of them was at Merano, in that peculiar part of northern Italy where Italian is the language of the invaders and German the language of the oppressed minority. I'd arrived at Dr. Chenot's with blood pressure so low from all the parties and the glamour and excitement that the nursing aide blanched. A few days of light leek broth and strenuous massage and I'd be ready to scale the small local mountain, elevation 439 meters, accessible by a flight of orderly if improbable stone steps.

I bought a pair of hiking boots in town, because they gave a better purchase on the stairs. The boots were a strange Italian sub-brand, brown and blue and orange, deeply ugly, rugged and massive. The first day I wore them I tromped up the steps, surveyed the view of neat vineyards and distant factories, and came back down again into the lobby of the Palace Hotel, where Alain-Dominique Perrin, then head of Cartier, a little ragged from his own leek broth regimen, was leaning on the front desk wearing a bathrobe. The look he gave my boots told me he'd gotten the point. They were proof that, beyond being a prisoner of the fashion shows, I could climb a staircase, walk and chew gum at the same time. And I wanted my advertisers to know that.



The hiking boots rode home to Paris in a suitcase, and grew like remorse in the closet. The day job in Paris involved riding around in luxury taxis and talking cheerfully to luxury advertisers in luxury hotels over luxury food, before going back to the office on a luxury street, wearing luxury shoes. In reaction, I became obsessed with the rocky northern wastes of Iceland, where the sun shines for twenty-three and a half hours in June, and hardly at all later in the year. There's nothing like living geology to put things in perspective, and volcanoes are easier to look at than stars. The more blasted the heath, the happier I was.

AFTER THE PARIS gig was over I could return to America, but I didn't have anywhere in particular to go. People in New York insisted I come home. The city was a percussive theme I already knew, and I could guess the variations. I looked at upstate New York, thinking that I could combine useful proximity with healthy nature; the winter birch trees were depressing, the houses looked too thin to keep the elements out. Ethan Frome country, with a hint of empty whiskey bottles in the pantry. Nothing to enchant me there.

I wanted a slow life with exalting landscapes. I wanted volcanoes and big sky, sunshine, a university or two, art house cinemas, health food supermarkets, houses with thick walls, and a strong sense of place. I wanted to come home to the kind of America that you imagine when your life is bounded by the tight streets and wet gray skies of Paris. I wanted, because I had become French, the kind of America that very young and gullible French people imagine. I wanted Le Far West without the John Birch Society handbook. I wanted somewhere where it wouldn't rain.

I had no particular intention of moving to Santa Fe. A pair of leather armchairs, a coat, and the hiking boots made the decision for me. Allegra, whom I consider my little sister, had given up her job in London and moved to Taos, where she found happiness with a river rafter named Cisco Guevara. Her brother Tony, a falconer, was in Taos already. She came to Paris as I was preparing to leave, bought the battered leather armchairs at the Flea Market, and announced they could go in my container, seeing how much stuff I already had. I bought a dark brown shearling at Hermès before I could stop myself, and realized I was looking forward to a country winter. While packing clothes and shoes, I noticed that the hiking boots had grown from the size of remorse to the size of reproach and were fast approaching the size of orders from on high. I silenced them with a shoe bag each and tossed them in the box labeled "Chaussures."

I went to Santa Fe as if sneaking a chocolate. A quick little indulgence, to get away from the metaphors. People in New York said that I must not drop off the screen, that I had to reclaim cruising speed in the fast lane. I thought, instead of being a machine again and needing the spa, I'd live in the spa.

> "The job in Paris involved luxury taxis, luxury streets, luxury hotels, luxury food, and luxury shoes. The hiking boots grew like remorse in the closet"

The Indians were selling their silver in the plaza, the food was spicy and festive, and the air so good at 7,000 feet that for the first two days I couldn't breathe. I examined the decoration of my hotel room: wrought-iron toilet paper holder, ocher walls, plaid throw, a *trastero* for the TV—was this the future calling me? Paseo de Peralta, I'd say aloud as I lost my way once again, could I live here? The people drinking chai and reading



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*The Wall Street Journal* at a coffee bar–newsstand did not look like they had dropped off the screen. In their jeans and baseball caps, they hunched in groups as if they were in script conferences in Beverly Hills. On the other hand, one of the counter girls was an imposing Hopi, or maybe a Tewa.

The town had the appeal of a distinct possibility that makes no sense, of a whim. But there was nothing for rent, the real estate lady said. She looked a little like Liz Smith, and tried to interest me in a house a few hairs short of a million dollars. I said I just wanted a place big enough for 6,000 books and a large number of old sweaters.

I had a fantasy that one day when I was old I would live with all my books and finally read the new ones, and wear the old sweaters and the shoes that were not allowed out of the house in Paris because they were too clunky or too last year. I would read and write and walk up mountains, and it would not matter what I wore or, very much, what I said about anyone's new fragrance. I had only two requirements of a place, any place: that I could work, and that I could have dinner alone without feeling lonely. And now, even before I was old, all that was possible, and after I tried working and eating dinner alone in Los Angeles and in New York, it came down to Santa Fe.

BECAUSE MY FATHER was ill, I was back in Paris, on the phone in an office at American *Vogue*, when the real estate lady who looked like Liz Smith reached me to say that a house had unexpectedly become free. It was, she said, on a dirt road, which was a great place to be. She faxed the plan, and over dinner a friend and I turned it around and around, trying to make out which way was up. Then I quickly said yes. I had to stop living in hotels. Santa Fe would be good for my father. He'd walk around the plaza and people would listen to him. Allegra's chairs would be delivered almost to her front door, and I'd live in the 505 area code, which at a casual glance looked as if it spelled S.O.S.

The first few months were strange. Alone in the empty house, with only a rented bed, a $32 table from Office Depot, and a chair borrowed from the neighbors, I had so much time that I could taste it. The emptiness was exalting, and terrifying; I could take my time writing, but I couldn't sleep at night, thinking of the five glass doors and the undefended windows. My father was ill, and then my father died. My furniture, and his, had arrived, but surrounded by objects I knew, I was lost. I ordered a Big Vac from Florida and cleaned the house and stopped going outside.

**"Atalaya, big enough to allow everyone their space. Santa Fe's answer to shrinks and tantrums, a kind, mysterious presence"**

And then a friend allowed me to see the perspective. He coaxed me up Atalaya. We set out along a flat blank space, with pine trees on the left and nothing much on the right. Green metal terminals for gas and electric lines rose from the ground, harbingers of development to come. A little farther on were steps, thick square woodlike railroad ties set into the earth, that led to a path up the mountain. This wasn't the spiky Tertiary Alps I knew, studded with cows and chalets; it's Precambrian out west, ancient, eroded. The mountain showed me the city and it showed me the sky.

Once I had been on Atalaya I couldn't do without it. There was the straightforward trail up the hill, or another more contemplative, edifying, almost churchlike one through the woods, where a dry stream bed made an auxiliary path of smooth stones. Last fall I was taken straight up a cliff scattered with red stones that looked like broken bricks. Halfway up the steep climb, we turned sharply onto a thin little path that was spongy underfoot with soft, fine earth. "It's a new trail," said my guide. Whoever cut the trail had a distinct vision of life and death, man and nature. The narrow path of virtue rose and dipped along the edge of the mountain, affording Caspar David Friedrich views of man's work and God's sunlight. It skirted trees, pulled you deep into the forest, made you climb spiral staircases of stones perfectly set around a tree, described hairpin turns. At intervals, on one side or the other of the path there were little mounds of pale crystalline rocks, stelae and stupas. There was playfulness in the conception, a summoning of magic in its execution.

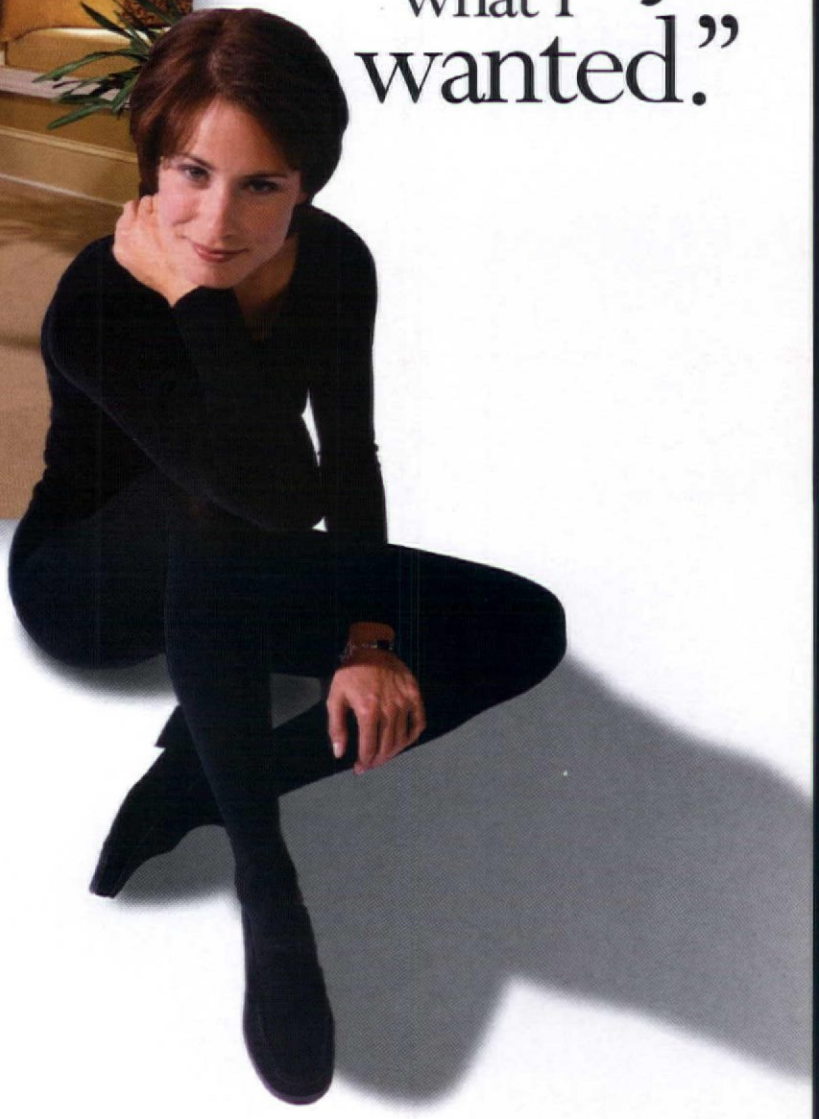
Atalaya: present, massive, interesting, a little dangerous—the bears are hungry, but you're more likely to find them in a garden than on the trail, where they got hungry. Atalaya, big enough to allow everyone their space. Santa Fe's answer to shrinks and tantrums, free exercise for all, a mysterious presence and a kind one. I had the answer.

It didn't rain, and there wasn't much snow, and then it didn't rain again. The Pecos Wilderness caught fire, and before the next fire yellow police tape went up around the trees by the nasty little parking lot at the base of Atalaya, and the national forest was declared off-limits to everyone but arsonists.

It's been a month now that Atalaya has been forbidden to us. The hiking boots are almost clean. People are getting cranky; walking out along flat arroyos is not the same thing. Today we were getting a little bored here in the slow lane, so we went to dinner at El Nido in Tesuque, at 6:30. We still wanted some excitement as we drove back into town. I remembered that a new Albertsons was opening at the de Vargas Mall. The parking lot was almost full. A banner over the door said "Grand Opening." We stepped eagerly toward it. We were trying to crash the opening of a supermarket. A young woman in a Santa Fe Police uniform had her arm across the door. "It's closed, private party," she said. But at least she looked like a Hopi, or a Tewa. □



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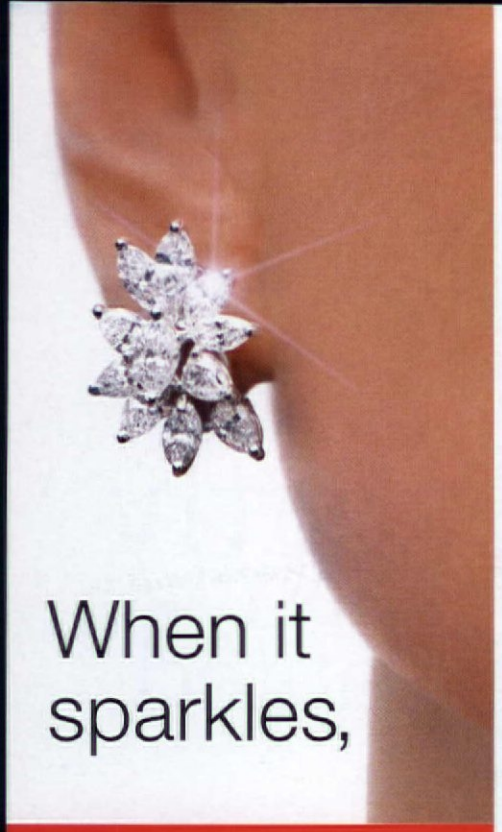



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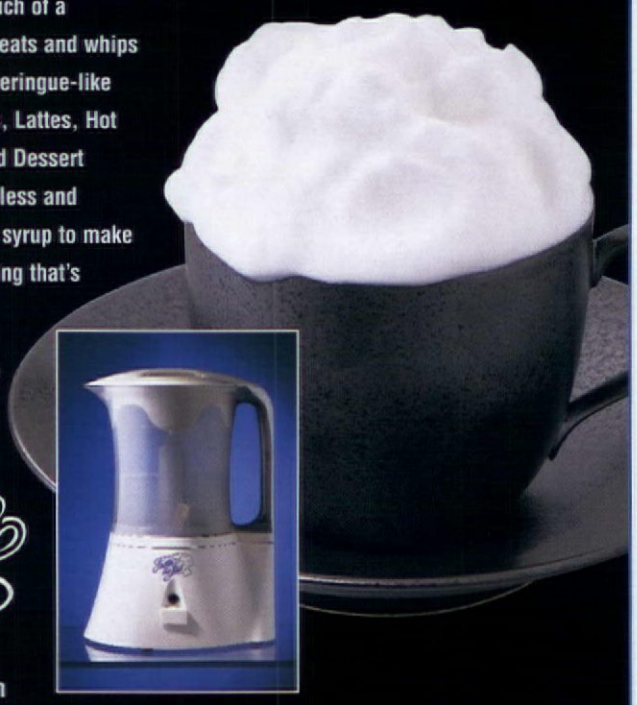
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A 17th-century tapestry, one of a set of three from Galerie Chevalier, estimated at roughly 1 million euros for the set

# the next old thing

## Paris's Biennale des Antiquaires acts as a stylish barometer of the new look of luxe

by martin filler



One of a pair of consoles by Emilio Terry, priced at a half-million euros for the pair

THOUGH HAUTE COUTURE has long been inspired by street fashion, in the world of high-style antiques, trends still start at the top. And no decorative arts marketplace is more rarefied than that of Paris, where on September 20 the 21st edition of the Biennale des Antiquaires opens for a nine-day run at the Carrousel du Louvre, the underground exposition space adjacent to the world's most famous museum. There, 104 dealers in everything from old master paintings to tribal art will exhibit and sell the cream of their wares, which they save for this glittering event in order to outshine their competitors and win the attention of a highly sophisticated, not to say jaded, collecting public.

Unlike the annual European Fine Arts Fair at Maastricht—the finest and most encyclopedic of all antiques shows—the Biennale des Antiquaires has a distinctly Gallic flavor, with a strong emphasis on French furniture and *objets* of the seventeenth and eighteenth centuries. Museum-quality works by the master *ébénists* of Louis XIV, XV, and XVI are always on offer, along with boulle cabinets, Riesener *bureaux plats,* and enough ormolu mounts to stretch from Paris to Biarritz.

Biennale stalwarts, including Didier Aaron, Jacques Perrin, Pierre Perrin, Maurice Segoura, and Bernard and Benjamin Steinitz, in recent decades have helped assemble some of the most spectacular collections of seventeenth-century and eighteenth-century furniture anywhere. Thus, prospective buyers would be foolish to miss what can at times seem like Marie Antoinette's tag sale.

But with each new biennale, evidence indicates an inexorable shift away from Versailles taste and toward things both older and newer that now appeal to younger collectors with a more contemporary view of luxury. Two years ago, a handful of biennale dealers caused a sensation with their superbly chosen and dazzlingly presented twentieth-century treasures. Yves Gastou highlighted the sleek designs of the interwar master André Arbus, while Olivier Watelet's exhibition stand was transformed into a luminous salon filled with ravishingly crafted furniture from the '40s and '50s by the still little known Jacques Quinet.

In the most audacious gesture at the 2000 fair, Left Bank dealer Robert Vallois put together a stupendous homage to the early modernist architect-designer Eileen Gray, in which none of her ingenious pieces were for sale. But Vallois is no fool, and he knew that by casting his brioche on the water he was creating future business. He and his confreres thereby proved that a new generation of affluent collectors is now ready to acknowledge the finest Art Deco, Moderne, and later pieces as the equal, in craftsmanship and price, of the

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A Deco bathroom designed by Armand-Albert Rateau is estimated at 1.3 million euros



A secretary by André Arbus, part of the growing trend in collecting high-end 20th-century masterworks

Traditional luxury is represented by a dazzling 17th-century Flemish cabinet



FFF (fine French furniture) that its parents once coveted.

This year's biennale will offer such twentieth-century surprises as a complete octagonal Art Deco bathroom in marble, bronze, and mosaic, designed in 1928 by Armand-Albert Rateau for the aperitif tycoon Jean Dubonnet and offered for sale by Jean-Jacques Dutko in the region of 1.3 million euros. (That only one other such complete ensemble has been preserved, in Paris's Musée des Arts Decoratifs, would seem to justify the price.)

Olivier Watelet reaches similarly stratospheric heights this year with a pair of gray-marble-topped mahogany consoles designed by legendary neoclassical architect Emilio Terry in 1946 for the Paris beauty salon of Helena Rubinstein. The drop-dead-chic works of Terry, who is best remembered for his patronage by the eccentric Charles de Beistegui, are exceedingly rare, and thus Watelet feels confident at pricing the tables at a cool half-million euros.

To be sure, none of the titans of traditional French furniture seem to be on the brink of a going-out-of-business sale. The staggering Right Bank hôtel particulier of Maurice Segoura still groans with opulent showpieces formerly in collections of the likes of Karl Lagerfeld and Baron David and Olimpia de Rothschild. But Segoura and his most eminent colleagues all acknowledge that the days of floor-to-ceiling historical decorating in the manner of Jayne Wrightsman are over. If even the J. Paul Getty Museum can't get its French period rooms right, what hope is there for mere mortals?

Other biennale dealers are following the new money; in the case of the Paris market, which does more than half of its business with Americans, that money leads from Palm Beach straight across the Sun Belt and up into Silicon Valley and suburban Seattle. The bulk of recent American buyers, several of the *antiquaires* report, are in their 30s and 40s, with a surprising number in their 20s. Not for them the richly encrusted and intricately inlaid court furniture of Bourbon kings and their mistresses. Rather, these novice collectors are gravitating toward less formal provincial French pieces of the Louis XIII period, as well as Spanish and Italian furnishings of the seventeenth century that feel compatible with the casual, Hispanic-inflected decorating of Florida, the Southwest, and the Pacific Coast.

Prices for these more rustic pieces run considerably lower than those of the Paris-Versailles school. One dealer with a canny eye toward this new direction is Marc Perpitch, whose Left Bank gallery specializes in French Renaissance pieces, many of them in the 20,000 euro to 50,000 euro range. It is easy to imagine his handsomely carved and imposingly scaled seventeenth-century walnut chest from Lorraine being used for storing CDs or hiding a flat-screen TV. Yet, for the fair, he is saving a magnificent circa 1650–1670 Flemish ebony cabinet perched on twisted legs; its dazzling interior panels are embroidered with animals in silk, silver, and gold. It would have been splendid enough for the luxury-loving painter and collector Peter Paul Rubens, who died in Antwerp shortly before it was made there.

Another trend that this year's Biennale des Antiquaires is certain to highlight is the surprising return of tapestries. A fixture of turn-of-the-past-century robber baron taste, these wall hangings made from the Middle Ages onward became deeply unfashionable after World War I. Modern artists were enlisted to revive the venerable French industry, but demand for antique tapestries languished as scaled-down modern interiors simply could not accommodate the old château-proportioned weavings.

Now, however, the recent American vogue for supersized trophy houses and *(Cont. on page 279)*

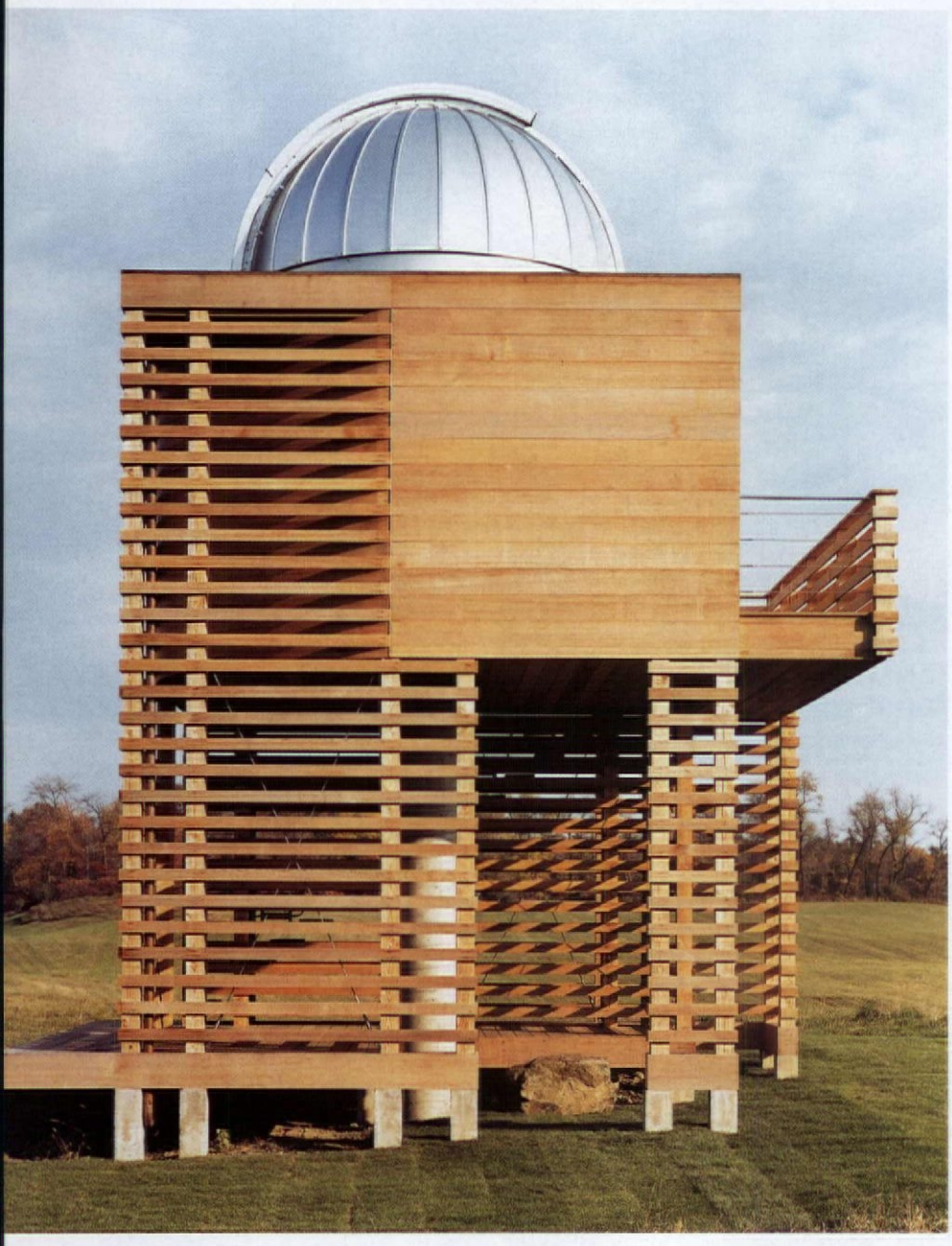
COURTESY OF GALERIE JEAN-JACQUES DUTKO; COURTESY OF GALERIE PERPITCH; COURTESY OF GALERIE YVES GASTOU (CLOCKWISE FROM TOP)


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# seeing stars

## Architect Wendy Evans Joseph designs an observatory for a teenage astronomer

by sabine rothman



Wendy Evans Joseph designed an observatory for Ethan Ravetch that is as much a thing to be seen as to see from, with its dramatic slatted facade and modernist lines.

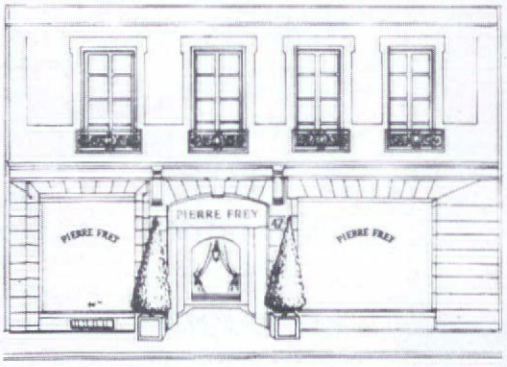
LIKE MANY PARENTS, mine liked their children to have educational toys. They gave me an easel and paints, to explore my creative side, and a blackboard, for practicing writing and math. I had brightly colored wooden blocks, with which I discovered the effects of a Keds sneaker on the structural integrity of a small tower. I learned many valuable lessons with my playthings, but I recently met a kid who owns what must be the ultimate educational toy. His name is Ethan Ravetch. He has his own observatory.

The story begins several years ago when Ethan, now a 17-year-old high school senior, decided he'd like a telescope. His father, Jeffrey Ravetch, an immunologist, had his own technical hobby: landscaping the family's 100-acre property in the Hudson River Valley. The senior Ravetch was inspired by Castle Howard, an estate in Yorkshire, England, dotted with elaborate garden pavilions and follies. Ethan's interest sparked the idea for an observatory, to be sited in an open field on the highest point of the property. At the time, Ravetch was dating architect Wendy Evans Joseph, who had worked with James Freed on the Holocaust Memorial Museum in Washington, D.C., and whose own firm, which she opened in 1993, has designed such buildings as the Women's Museum in Dallas. Naturally, she was hired. (One might say the stars were in alignment: the couple have since married.)

"Ethan came to the office to discuss the design like any client," says Joseph. "Working with him was interesting. On one hand he was a bit intimidated at the thought of getting this fantastic place. On the other, like any teenager, he sometimes expects the world. Balancing his expectations and his needs was a trick."

The basic requirements for an observatory are simple. You need a telescope on a strong base. You need a shelter that will not interfere with the telescope's stability. And the ceiling should be a rotating dome that blocks out all ambient light, save for that coming through an arced shutter, which offers a 90-degree view of the sky. Beyond that, anything goes. ▷

PHOTOGRAPHED BY RAIMUND KOCH




# PIERRE FREY

*Paris*

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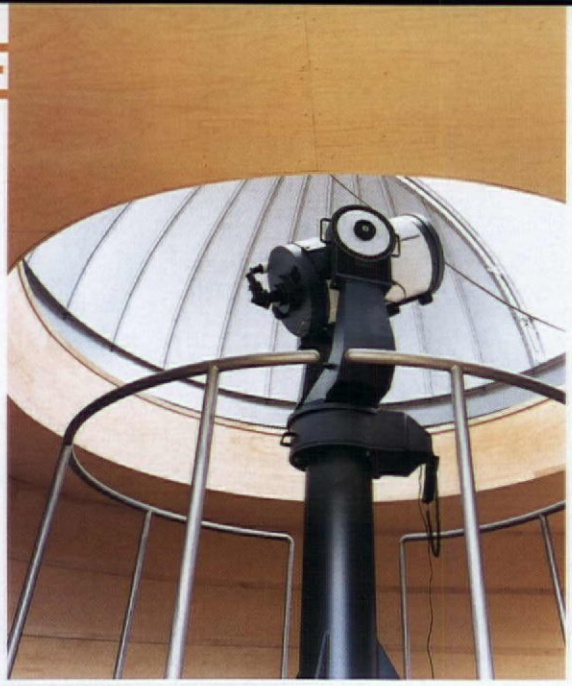
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The observatory houses a computerized 16-inch Schmidt-Cassegrain telescope, right. ■ The tower, below, was treated with a protective stain so the wood won't darken. ■ Joseph oriented the structure so that the balcony, bottom, is a perfect place to watch the sun rise.



"When you are here in the observatory, you feel you have been put into the sky. You are a part of it"
—Ethan Ravetch

The two-story building that Ravetch devised is essentially two stacked boxes topped with a 10-foot-diameter dome. The rectilinear forms are expressed in a dynamic rhythm of cedar slats and posts, treated with a protective stain so the wood will not darken with exposure to the elements. In order to maintain an aspect of lightness, little of the structure appears solid, and the whole thing is raised off the ground on posts. On the second story, the southwest corner is cut away, revealing a solid curved wall that echoes the curve of the dome.

THE TELESCOPE is set on a concrete column that rests on bedrock for stability. The observatory is built around the column, but never actually touches it, because the building may sway slightly in the wind, even though the slatted walls offer less wind resistance than solid ones. Stainless-steel cross braces support the structure. The floors are made of ipé, a strong wood similar to mahogany but not endangered.

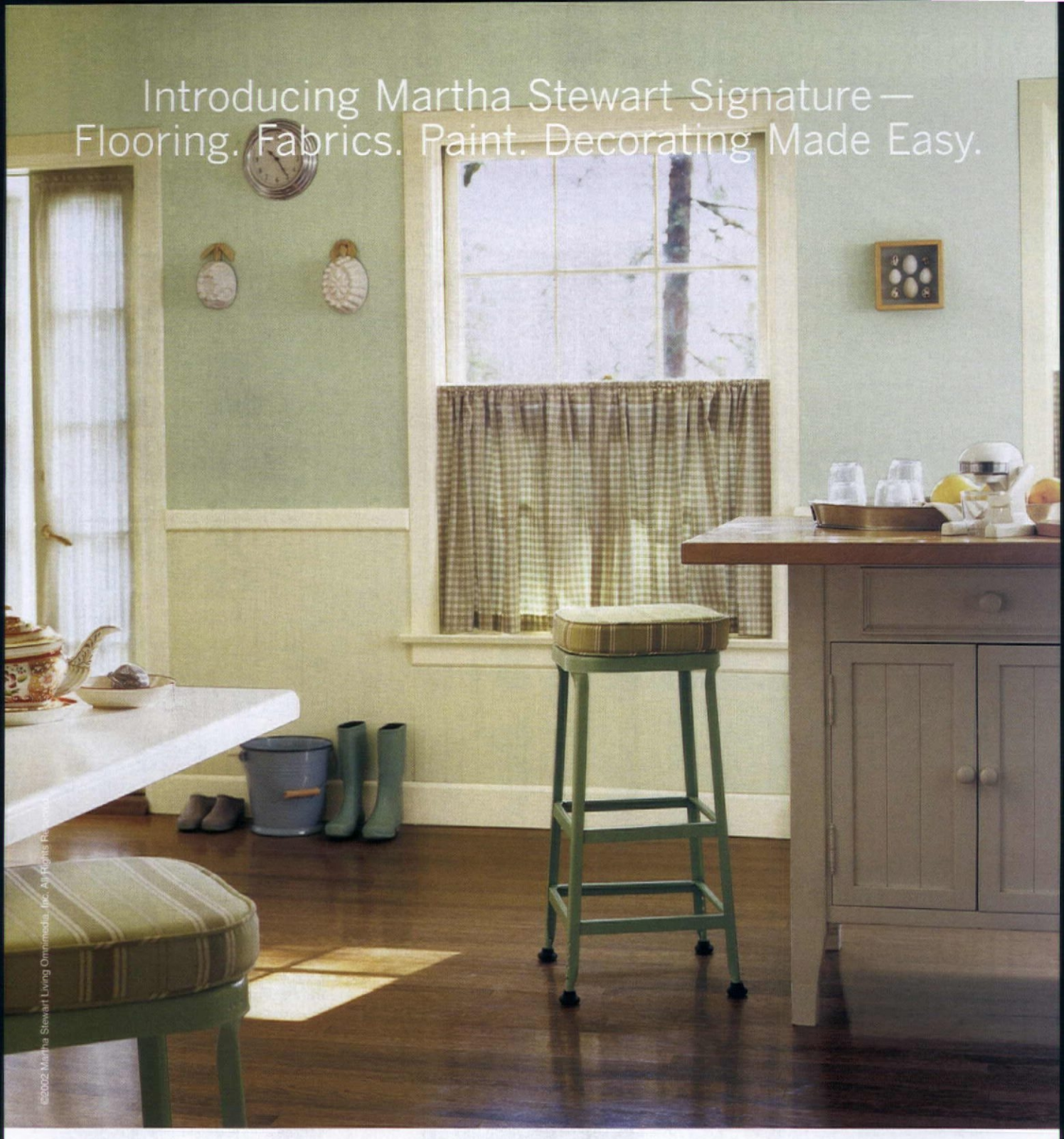


Inside, the room that houses the telescope is clad in maple plywood. The dome and retractable shutter are motorized so that Ethan can operate them by himself. Ethan requested a desk, a cabinet, and a work surface. He also has a phone line. On the north wall, a window overlooks the driveway, lined with an allée of pear trees, and a small pond that reflects the observatory. "I wanted him to have a link with the land," Joseph says. In a structure built for looking up, it is grounding to have a view down, too.

Joseph and the Ravetches carefully considered the observatory's orientation. The staircase wraps around to create a balcony by the doorway on the east face, perfect for watching the sun rise. Since the doors face east, if Ethan leaves them open in the afternoon, he looks onto a lit landscape instead of the sun. The slatted southwest corner of the structure was designed to capture the afternoon sunlight. When you see the observatory from the house, it is bathed in golden light and casts dramatic shadows.

Seriousness breeds seriousness. To suit its home, Ethan eventually chose a telescope that was more professional than he'd originally planned: a 16-inch computerized Schmidt-Cassegrain that many college astronomy departments would be delighted to own. This model is programmed with a huge database of celestial bodies. You enter the time at which you're viewing, your latitude, and a code for the object you want to view, and the telescope then moves into the proper position. "The technology drew me in, but then it became a matter of trying to understand what's out there," Ethan says. "We don't really know anything about space. Everything is foreign to us. A geologist can pick up a rock and examine it. An astronomer has to use an instrument."

It's odd that such an ambitious project—such an extravagance, really—should appear restrained. The place has a reasoned, rational feel. The goal of the project, after all, is not entertainment but the pursuit of science. "I think there's a modesty to it," Joseph says. "It's a simple structure, well proportioned, made of materials found in nature. Flamboyance doesn't seem necessary." For Ethan, the observatory brings out the poet as well as the scientist: "When you are here, you feel like you have been put into the sky. You are a part of it." □




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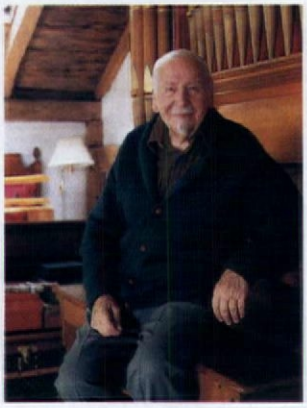
# pipe dream

## Conductor Skitch Henderson installs an old organ in a surprising but ideal spot—the loft of his barn

by katrine ames

IT WASN'T THE WRATH of God, but pretty close. One day about 20 years ago, Skitch Henderson learned, quite by chance, that a local church was getting rid of its organ. The nineteenth-century Vocalion had been silenced by a flood in the 1930s, and Henderson, former music director of NBC and founder/music director of the New York Pops, immediately laid claim to it. What compelled him, he says, was "rage. They said, 'We're going to cut it up,' and I had to take it."

Armed with nothing but a tool kit and righteous indignation, Henderson and a family friend, Eileen FitzGerald, dismantled the organ. "It's made so logically," he says. "Wherever there was a screw, I took it out. I numbered everything, but I wasn't smart enough to do it in sequence. And when it's apart, it's frightening." The organ sat in pieces at Skitch and Ruth Henderson's New Milford, Connecticut, farm until he finally found a man who could make new reeds for it.



**Henderson, above, hopes that eventually a local church will take the organ, "maintain it, and give it a life." The loft, top, is not an austere space—it doubles as a colorful, utterly magical guest room.**

Eventually, they moved it into the barn. "This bird gets a magnificent sound," Henderson says, clearly smitten. "It has a vibrato that sneaks up on you. I love it. It's a solace to me." This love affair is perhaps especially satisfying because it was unexpected. As a boy, he had no interest in the organ, deeming it "sort of dumb and archaic." Later, "desperate to make a living in Hollywood," he played the organ in the old Pantages Theater. Still later, when he was at NBC, he sneaked into Radio City Music Hall in off hours to play. And though he lusted after the Wurlitzer in a nearby school, he "never dreamed I'd have an organ."

Now the loft is not just a music space but a guest room. "You feel like you're in another world there," says Ruth Henderson, who has fitted it with a fine Kentucky quilt and a collection of stuffed roosters and hens. In June, FitzGerald, who helped get the organ to the farm, was married there. "The ceremony was right below the organ," Ruth says. "Skitch was like the archangel." What did he play as a finale, on this old church organ? "Makin' Whoopee." □

ANDREW BORDWIN

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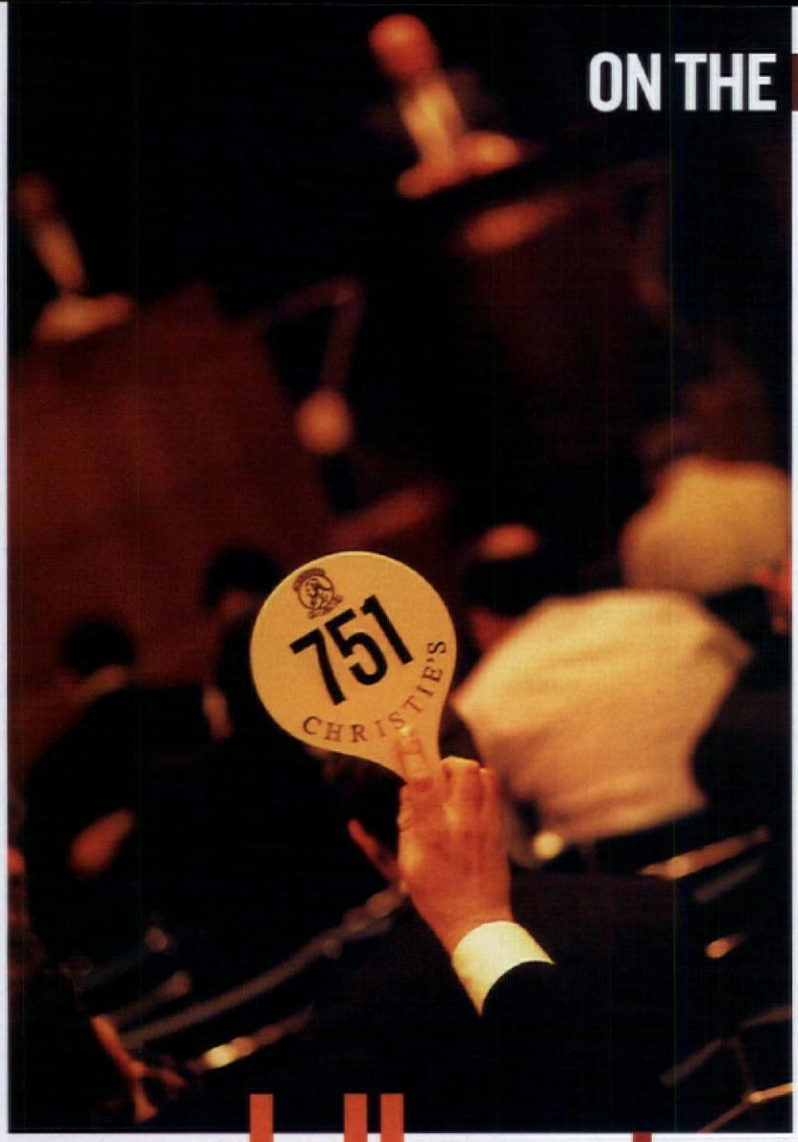
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Show of hands: a prospective buyer raises his bidding paddle at a Christie's auction.

EVAN KAFKA

# paddle tale

## The perils and pleasures of bidding at a live auction for the first time

by gregory cerio

THERE ARE ANY number of ways to describe how I felt. Like a general who has never seen combat. Like a nun writing a sex-advice column. Like a drama coach who has never acted onstage. Those are exaggerations, but the embarrassing fact was that I'd written about auctions for two years and had never bid at a live sale.

It seemed an important point. Success at the auctions depends on many elements: an eye for quality and value, expertise in a given area of collecting, good sense, and good taste. I'd offered guidance on these matters, yet I'd left readers underserved. If I had learned one thing, it is that auction going is, at its core, a blood sport. For all the niceties of the auction world, the connoisseurship and the cocktail previews, buying well takes speed, cunning, daring, determination, and an ability to sense weakness in an opponent. You have to wield your numbered bidding paddle like a tomahawk. I wanted to tell readers about that part of the game.

Before going into battle, I sought advice from experts in the art of the winning bid. *(See box, page 189.)* I had been to auctions, but only as a disinterested observer. So when a *House & Garden* colleague planned to bid on an elegant French lamp from the '40s at Phillips, I tagged along. As the sale neared his lot, which had an estimate of $3,000 to $4,000, I began to feel nervous. He was a model of sangfroid. When bidding opened on the lamp, he casually reached for his numbered paddle and—*voom!* In an instant, before he even raised his hand, the bidding shot past $5,000, and he was out of the running. The lamp went for $14,000. It was a disconcerting experience.

(This colleague later learned the pitfalls of absentee bidding when he faxed in what should have been the winning offer on a chair being sold by Los Angeles Modern Auctions. But they somehow failed to record his bid, lamely blaming "human error." Someone else got the chair.)

I wasn't going to lay out four-digit sums. (If I intended to bid with *House & Garden* money, our prudent managing editor said, keep it to a couple of hundred dollars.) I'd attend one of the twice-a-month sales at Tepper Galleries, a no-frills Manhattan auction house that holds generalized estate sales of anything from furniture to porcelain to rugs to artwork. Their Saturday auctions are a favorite bargain-hunting ground for dealers, decorators, and tastemakers of all stripes. Diane von Furstenberg and *Vogue* style arbiter Hamish Bowles are often spotted at Tepper. High-end interior designer John Rosselli is a frequent buyer. A dealer from Virginia I met at Tepper begged me not to identify the auction house. "Please be discreet," she asked. "We have to make a living." (Sorry, lady.)

At the preview, I circled a few likely lots in the catalog. There was an altar table with an apron of thick, Chinese-inspired openwork carving. It carried an estimate of $300 to $500. I really liked a pair of slender, tulip-shaped modernist torchères. One had apparently fallen over, leaving a big chip in the enamel finish, so they were estimated to go for only $40 to $60. I also




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admired a hanging light fixture, estimated at $100 to $150, composed of gilt bronze petals. It resembled a loosely put together artichoke, and I thought it might look quite nifty with light shining through. Last, I was taken with a framed pencil drawing. A vaguely impressionistic still life of a table, chair, and bowl of fruit, it was the work of Gabriel Zendel, a minor figure in the prewar Paris art world, and was estimated to sell for $250 to $350.

The next day at the auction, I learned that there's no politesse at Tepper. No bidding paddles. You raised your hand, and if you won, a staffer came by, took a deposit, gave you a receipt, and shouted your initials to the auctioneers. They had more than 1,300 lots to sell, so the auctioneers hustled the action along. They referred to bidders in snappy shorthand: "Mustache bids $150; Dapper Guy, $175; Mustache, $200. No advance? Mustache wins." Bang! Next lot.

Bidding on the altar table opened at $100, quickly shot past $200, and topped out at $275. I never even bid. The torchères opened at $10, and hands flew up all over. I put mine down when bidding passed $150. I couldn't believe it. The things sold for $450, chip and all. It was the curse of good taste.

VOWING TO SUCCEED, I waited for the gilt bronze light fixture to come on the block. The first bid was $50, someone countered with $75, and I got in a bid for $100. The numbers continued to mount. I got in again at $175; two more bids pushed it to $225. I was desperately trying to calculate the commission fee and taxes and think of an excuse to give my managing editor when I finally thought, what the hell, and waved my catalog in the air. The auctioneer looked at me testily. "No, no, it's gone," he said. "You must bid lively. I can't keep this stuff around all day."

I sulked for a while. The drawing wouldn't come up for sale for an hour or so. With my luck, the president of the International Gabriel Zendel Fan Club was in the audience. Finally, there it was: lot #1212. The first bid was $50, and someone offered $75. I put my hand up at $100, and the first bidder made it $125. I had a moment of sick dread, knowing I could bid only once or twice more, and waved my catalog when the auctioneer asked for a bid of $150. He asked for $175. No one moved. Bang! "Sold. Gray jacket on the aisle."

*Gray jacket on the aisle.* That was me! (I might have hoped to be called "Mr. Sophisticate," but oh well.) I felt a little giddy as the Tepper staffer took my deposit and gave me a receipt. It wasn't as if I had hit a home run in the World Series. But it was a small thrill to have been decisive. To have won.

The Zendel drawing sits on my desk, and I know now I was smart, too. With its bold lines and playfully skewed perspective, it's really a lovely work. I could turn it over to our managing editor and be reimbursed what I paid. She might sell it on eBay for charity, a thing we often do with decorative objects commissioned for our pages. But no. I think I'll keep it.

## bidding 101

**Advice for the novice auction goer from two skilled veterans of the salesrooms: Tom Armstrong, former director of New York's Whitney Museum of American Art, and Simon de Pury, cochairman of the auction house Phillips, de Pury & Luxembourg.**

- **ATTEND AN AUCTION JUST TO SEE HOW ONE WORKS. Learn to get a feel for the rhythm of an auctioneer. Some are rapid-fire; others wait for the audience to catch up before banging the gavel.**
- **ALWAYS PREVIEW THE MATERIAL. Ask the expert if objects are mended or altered.**
- **SET LIMITS. If an item is estimated at $600 to $800, plan to go no higher than, say, $900. Note that a buyer's commission will be added—usually 15 to 25 percent of the sales price—plus tax.**
- **DON'T BE A WALLFLOWER. Sit where you can be clearly seen by the auctioneer.**
- **DON'T BE TOO CAGEY ABOUT TIMING YOUR BIDS. There's no real advantage to joining the fray early or late. "Bidding at the last moment is a strategy that sometimes works if everyone is exhausted after a long fight," Armstrong says. But he wouldn't make it a rule of thumb.**
- **DON'T BOTHER DRESSING TO INTIMIDATE. Wearing your best outfit won't fool anyone into thinking you're too wealthy to lose. Unless you're in bib overalls and a sombrero, your attire probably won't be noticed.**
- **TRY THE LONG-BOMB BIDDING PLOY. "Some professionals jump their bid up suddenly by a large increment to throw a competitor off stride," says de Pury. "It can be very effective."**
- **BE DISCIPLINED. "Auctions have a sort of fatal attraction," says Armstrong. "Bidding has its own momentum, and it's easy to get swept in. Remember, you're not there to prove you're rich or can't be beaten."** □



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# crowd control

## Training his lens on people at play, Massimo Vitali captures the spectacle of leisure

by caroline cunningham



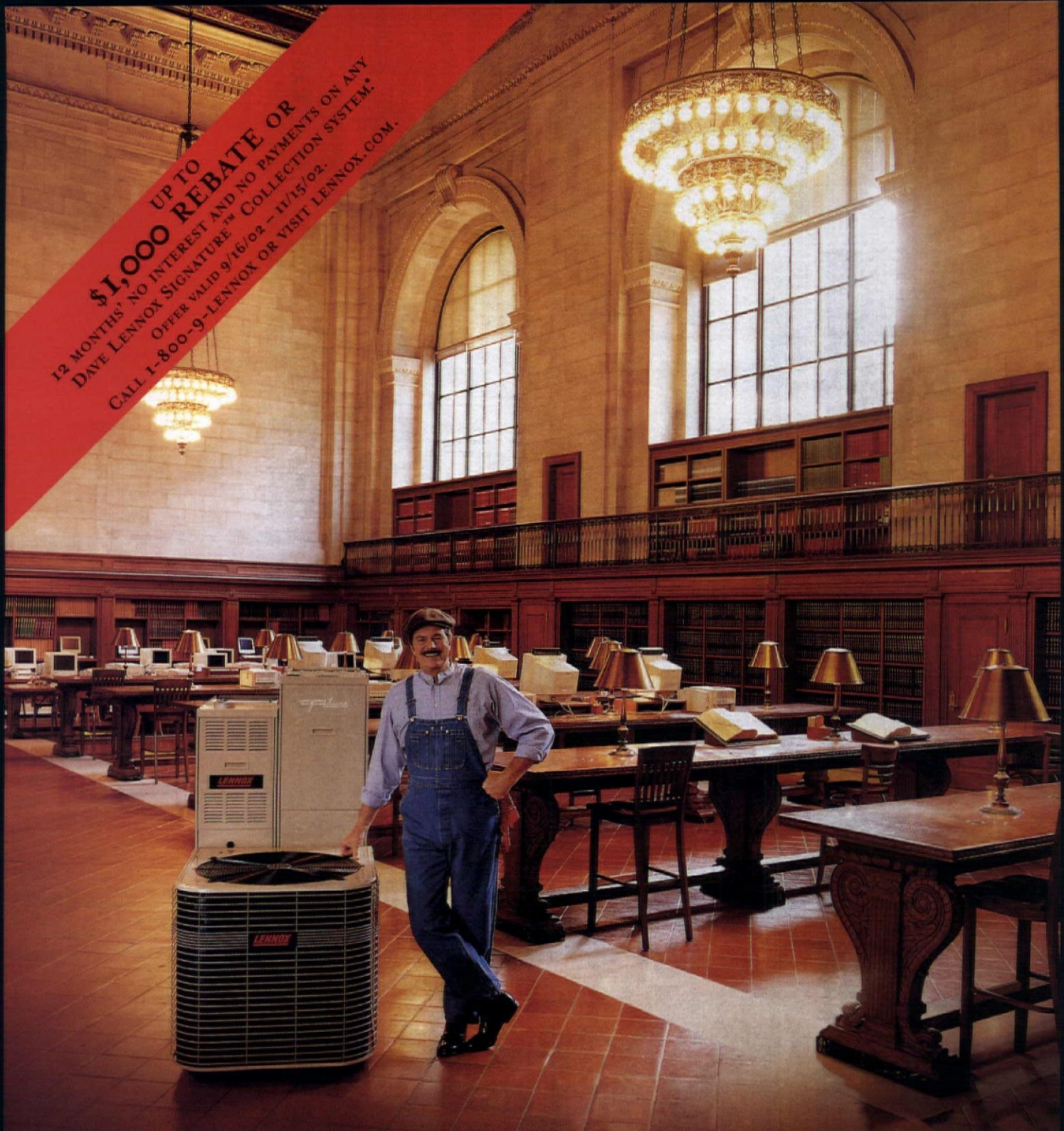
In "De Haan 300 Low - Kiss - #07," Vitali captures the collective ebullience of Belgian vacationers as well as their isolated experiences: a boy's wave, a couple's kiss, a lone man's gaze over the crowd.

COURTESY OF BONNI BENRUBI GALLERY, NEW YORK

MASSIMO VITALI'S photographs depict people in places of recreation, from crowded beaches in Italy to public gardens in Paris. These expansive images, typically taken from elevated vantage points, are large-scale panoramas of color and movement. As details emerge, the photographs seem like cinematic frames in which action, sound, and narrative are temporarily frozen to create complex and theatrical pictures of leisure.

Rigorously direct in their composition, Vitali's images are free of any manipulated effects. His perspective is resolutely objective, and the communal oblivion he captures in his work is nonjudgmental and often poignant. In "De Haan 300 Low - Kiss - #07," people swim and play at a resort in Belgium. The ersatz nature of this vacation environment is emphasized by the oddly discordant elements that emerge: the awkward effort at landscaping with rocks and plants, the pool's cagelike enclosure. As in his beach images, which often include smoking factories in the background, these details are all the more unsettling because the bathers seem so unaware of them.

The eye initially sweeps over the clusters of people and swirls of activity and is then drawn to individual dramas and psychologies. These compelling scenes of leisure describe the human condition—social, spontaneous, hopeful, and yet, ultimately, alone. □




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HOUSE OF WORSHIP

# a personal God



**The Whitney family chapel in Saratoga Springs, NY, below, was modeled after an 1818 house. Its simple interior, left, is filled with light.**

**In America, private chapels are often in remote places, and built to serve individual needs**

by beth dunlop

ON SUNDAYS, Marylou Whitney gathers her friends, guests, relatives, and staff for a short walk to church. As they walk, they sing, most often the old-fashioned hymn that begins, "There is a church in the valley by the wildwood." The processional takes place at the Whitney Farm in Lexington, Kentucky, where the family chapel is fashioned from an old log cabin. When the Whitneys are in the Adirondacks, they worship in a venerable little chapel made of twigs, once a teahouse. In Saratoga Springs, New York, the family's personal chapel at Cady Hill House is new but imbued with a powerful sense of history.

When Mrs. Whitney set out to build the chapel in Saratoga for her late husband, Cornelius Vanderbilt Whitney, she wanted to buy a little 1818 house she loved, and move it. Preservation laws forbade that, so she and her contractor measured, photographed, and documented the house to rebuild it as a place of worship. The resulting chapel has wooden floors and a bell from an old barn, and benches from a Quaker meetinghouse that was about to be torn down. A remarkable statue of Jesus, placed on the altar, became the chapel's focal point; it and other artifacts came from an archaeological dig in Peru and are thought to date to the days of the conquistadores Francisco Pizarro and Hernando de Soto. "The light comes right down and shines on that statue of Christ," Whitney says. "It just gives you goose bumps." The chapel is simple, purposely so. "It's airy and wonderful," she says. "I just go there to be alone and pray, sometimes."

Throughout history, kings and czars and popes had chapels of their own. We know and admire many of these today as great monuments of world architecture—among them, Sainte-Chapelle in Paris, built by Louis IX to house his newly acquired Crown of Thorns, and Rome's Sistine Chapel, built between 1471 and



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# HOUSE OF WORSHIP

**"On a farm, life goes on, even on a Sunday. We needed a place where we could worship"**
**—Marylou Whitney**



In the 1890s, at Hyde Hall in Cooperstown, NY, above, the family made a fine chapel, below, from two rooms.

1484. Windsor Castle has St. George's and a second small chapel recently rebuilt with windows designed by the Duke of Edinburgh that commemorate the devastating fire of 1992. Britain's great houses and palaces often had a private chapel attached—in part, architectural historian Richard John says, because many families secretly remained Catholic after Henry VIII took the country to Anglicanism. For other reasons, also often political, the palaces of the czars had personal chapels: the seventeenth-century Terem Palace, tucked behind the Kremlin, has two private chapels (one for czars, one for czarinas) and a church for more general worship.

In the New World, however, in a land rife with Congregationalists and Presbyterians and Baptists, the act of worship was inextricably free and as public as the act of government. Think of any New England town and in the mind's eye the steepled church—solemn, wooden, white—is most prominent of all. Personal chapels were not the way of the land; they were (and still are) often built in remote places—the lakes of Wisconsin or Minnesota, the woods of the Adirondacks, the islands of Maine—because the nearest church was inaccessible.




Sometimes, personal chapels are born of necessity. "On a farm, life goes on, even on a Sunday," Whitney says. "We couldn't have a Sabbath. We needed a place where we could worship. Horses don't know that Sunday is a day of rest." In Kentucky, the Whitneys bought an ancient, rustic cabin said to have been in Daniel Boone's wife's family. They moved it to their horse farm, log by log, transforming it into a chapel that is "terribly primitive but somehow just magical." Cornelius Vanderbilt Whitney used to lead the services; now Mrs. Whitney's present husband, John Hendrickson, does the honors.

At Hyde Hall, the great historic house at the northern tip of Lake Otsego near Cooperstown, New York, the Clarke family created a chapel from a two-room lady's suite. Mary Gale Carter Clarke (a third-generation family member in the house) built the chapel in the 1890s, removing the partition that divided two rooms and lifting the ceiling to make it more cathedrallike. She wanted the chapel not just for her own worship but as part of the tiny boarding school she was running for her two sons and four other boys. It remained a chapel until the 1920s, when it was converted once again to bedrooms; in 1994, a gift from Alice Busch Gronewaldt (donor also of the neighboring Glimmerglass Opera house) allowed for its restoration, and today it is a rich-hued, spare, contemplative space used for small weddings, christenings, and memorial services.

The desire to worship differently or alone has fueled the construction of a number of personal chapels, many of which are documented in Laura Chester's recent book, *Holy Personal.* As she wrote it, she built a personal place of worship, Little Rose Chapel, on the grounds of



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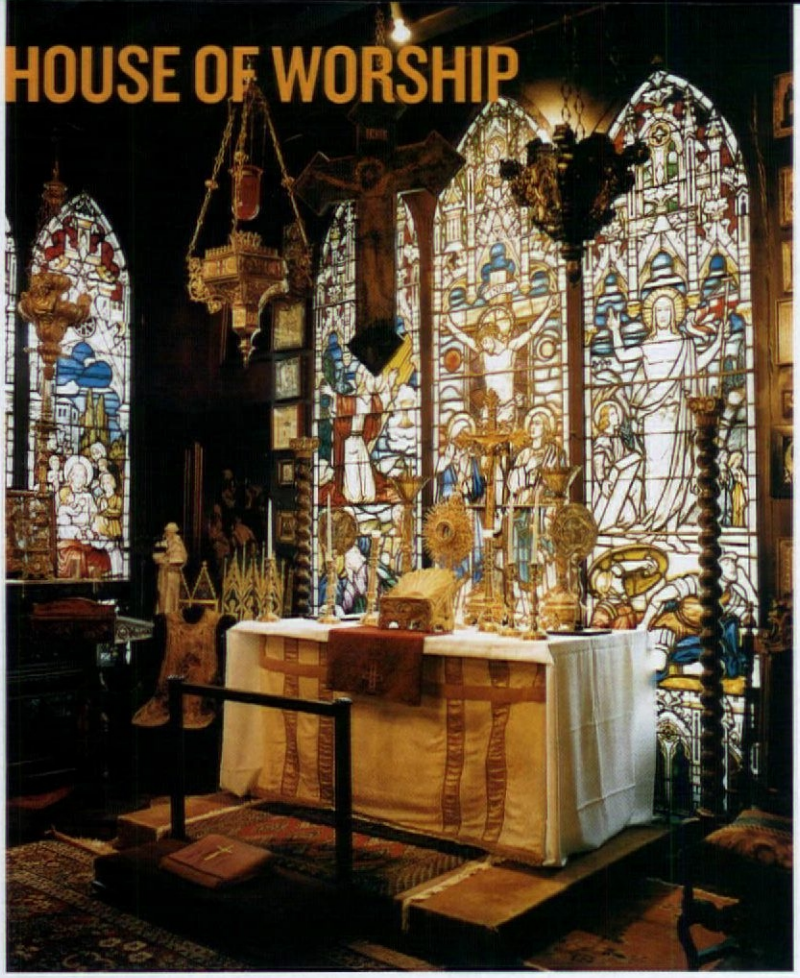
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# HOUSE OF WORSHIP





In 1979, the owners of Belcourt Castle in Newport, RI, right, added a chapel, top, and filled it with antiques, including the windows and statue, above.

her home in western Massachusetts.

Personal chapels were commonplace at the plantation houses of the Louisiana bayou and Natchez Trace. Few remain today, and even fewer are kept up. The 1839 chapel at Laurel Hill Plantation near Natchez is open for public visits twice a year. Inside the stucco-on-brick building, with its Gothic spire, an alabaster font sits on a marble floor; the chancel is wood with a brick burial vault below. There was a minister there briefly, but a 1948 history of Laurel Hill by its owner, Pierce Butler, noted that since 1850 the chapel had been used only occasionally: "Its statues and memorials are still there, and it stands, facing an all-devouring time, alone with its memories."

When O. J. and Jeannette Daigle bought Tezcuco Plantation in Darrow, Louisiana, there was no chapel. Mr. Daigle decided to build one when he and his wife set out to restore the main house in the early 1980s. As adjutant general of Louisiana, he had been responsible for the restoration of a number of buildings, and so had sources for old cypress and historic moldings. Thus the floors came from an old convent in New Orleans; the statuary, from a former monastery in Covington. The late Frank Hayden, a black artist from Baton Rouge, carved the cross; another woodworker, Hugh Ambeau, made a cornice.

Nor did the Newport house built by Oliver Hazard Perry Belmont between 1891 and 1894 have a chapel. Belmont favored his horses and built his house to accommodate 30 of them. Long after his death, the Tinney family bought the house, Belcourt Castle, just before it was to be demolished. They restored it and filled it with antiques, many from some 30 now lost Newport houses. In 1979, Harle and Donald H. Tinney created a chapel just off the banquet hall. On Sundays, the family pauses for a prayer or a brief service, but the chapel is also used for weddings and other small private services.

It is a room built of fervor, full of ecclesiastical treasures and antiques. The stained-glass windows had been hidden in a Munich church during World War II and were found at an English dealer's. The vestment chest dates from the tenth century, though it was altered at least three times. The rug is Chinese. The icons and the altar set came from St. Isaac's Cathedral in St. Petersburg. There are Islamic prayer rugs on the walls. "When people ask what religion we are," Harle Tinney says, "the only answer we can come up with is ecumenical, though we had a Roman Catholic priest who came every Sunday. It was the only Roman Catholic mass with Methodist hymns being played, because I was the organist, and that's all I know." □

*Beth Dunlop's most recent books are* A House for My Mother: Architects Build for Their Families *(Princeton Architectural Press) and* Beach Beauties *(Stewart Tabori & Chang).*






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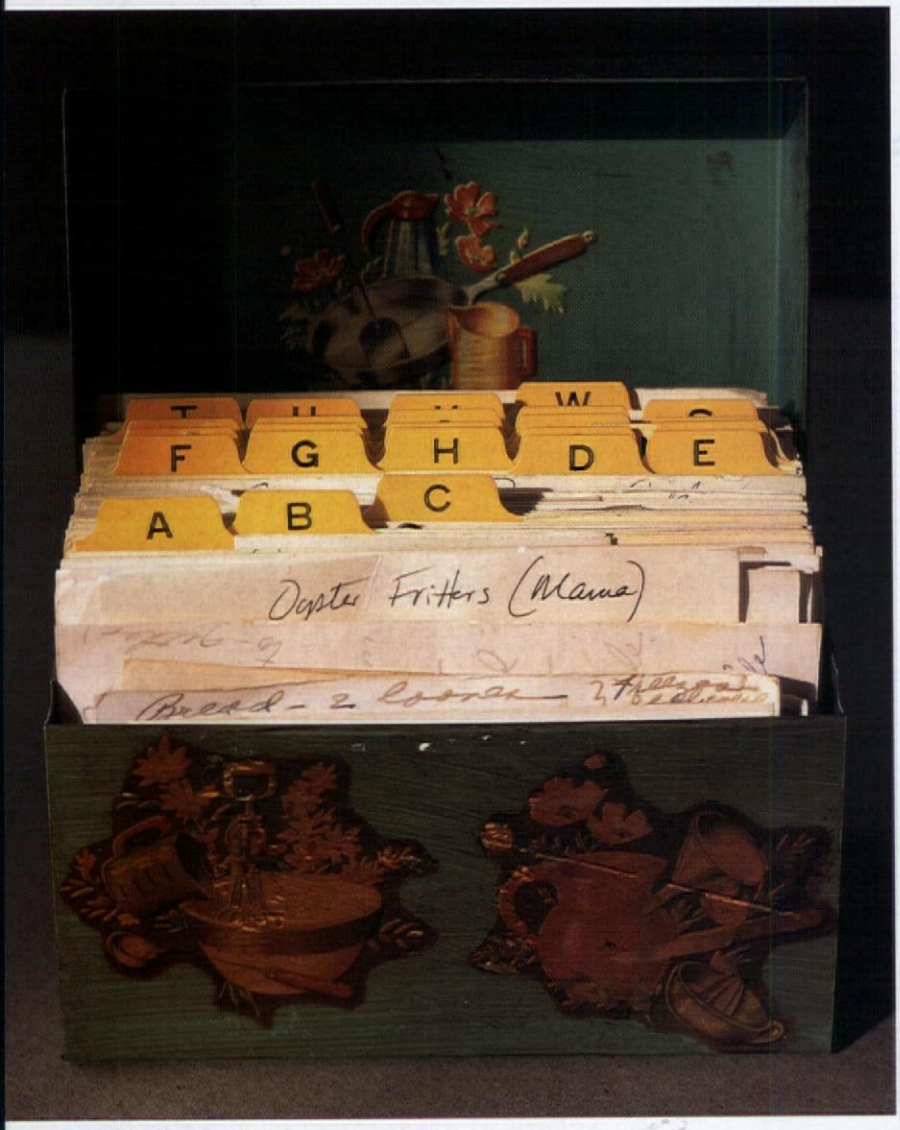
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# cooking class

## A mother's old recipe box is more than a culinary treasure chest—it's also an evocative record of a journey through life

by lee smith




The decoupaged box contains instructions for 16 ways to prepare oysters—but that's only a small part of a rich, handwritten legacy.

MY MOTHER'S RECIPE BOX sits on the windowsill above our kitchen sink, where my eye falls on it 20, maybe 30 times a day. I will never move it. An anachronism in this modern kitchen, the battered box contains her whole life's story, in a way, with all its places and phases, all her hopes and the accommodations she made in the name of love, as I have done, as we all do. The box is an odd green-gold in color, and she "antiqued" it, then decoupaged it with domestic decals of the '50s: one depicts a rolling pin, a flour sifter, a vase of daisies, and a cheerful, curly-headed mom wearing a red bead necklace; another shows a skillet, a milk bottle, a syrup pitcher, three eggs, and a grinning dad in an apron.

Oh, who *are* these people? My father never touched a spatula in his life. My mother suffered from "bad nerves," also "nervous stomach," and colitis. She lived mostly on milk toast herself, yet she never failed to produce a nutritious supper for my father and me, including all the five food groups, for she had first come to our remote Appalachian town as a home economics teacher. Our perfect supper was ready every night at 6:30, the time a family *ought* to eat, in Mama's opinion, though my workaholic daddy never got home from his dime store till 8 or 9 P.M. at the earliest, despite his best intentions. Somewhere in that two-hour stretch, I would have been allowed to eat alone, *reading a book*—my favorite thing in the world. My mother would have had her milk toast. And when my father finally had his own solitary supper, warmed to an unrecognizable crisp in the oven, he never failed to pronounce it "absolutely delicious—the best thing I've ever put in my mouth!" and my mother never failed to believe him, to give him her beautiful, tremulous smile, wearing the Fire and Ice lipstick she'd hurriedly applied when she heard his car in the driveway. Well, they loved each other. They were deeply, passionately in love, to my horror and embarrassment—two sweet, fragile people who carefully bore this great love like a large glass object, incredibly delicate, along life's path. ▷

MARIA ROBLEDO




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*Unretouched clinical photos taken while frowning before and after Botox® Cosmetic. In clinical trials, 89% of patients rated improvement in frown lines as moderate or better. Individual results may vary.*

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The most common side effects are headache, respiratory infection, flu syndrome, temporary eyelid droop, and nausea. Botox® Cosmetic should not be used if there is an infection at injection site.

**Please see additional important information on the following page.**

*It's not magic, it's*

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Botulinum Toxin Type A

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www.BotoxCosmetic.net

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# **BOTOX® COSMETIC** (Botulinum Toxin Type A) Purified Neurotoxin Complex

**Manufactured by: Allergan Pharmaceuticals (Ireland) Ltd.**
**A subsidiary of: Allergan, Inc. 2525 Dupont Dr. Irvine, California 92612**

**Cosmetic Indications and Usage:**
**BOTOX® COSMETIC** is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines associated with corrugator and/or procerus muscle activity in adult patients ≤65 years of age.

**Contraindications: BOTOX® COSMETIC** is contraindicated in the presence of infection at the proposed injection site(s) and in individuals with known hypersensitivity to any ingredient in the formulation.

**Warnings:**
Do not exceed the recommended dosage and frequency of administration of **BOTOX® COSMETIC**. Risks resulting from administration at higher dosages are not known.

Caution should be exercised when administering **BOTOX® COSMETIC** to individuals with peripheral motor neuropathic diseases (e.g., amyotrophic lateral sclerosis, or motor neuropathy) or neuromuscular junctional disorders (e.g., myasthenia gravis or Lambert-Eaton syndrome). Patients with neuromuscular disorders may be at increased risk of clinically significant systemic effects including severe dysphagia and respiratory compromise from typical doses of **BOTOX® COSMETIC**. Published medical literature has reported rare cases of administration of a botulinum toxin to patients with known or unrecognized neuromuscular disorders where the patients have shown extreme sensitivity to the systemic effects of typical clinical doses. In some of these cases, dysphagia has lasted several months and required placement of a gastric feeding tube.

Dysphagia is a commonly reported adverse event following treatment of cervical dystonia patients with all botulinum toxins. In these patients, there are reports of rare cases of dysphagia severe enough to warrant the insertion of a gastric feeding tube. There is also a case report where a patient developed aspiration pneumonia and died subsequent to the finding of dysphagia.

There have also been rare reports following administration of BOTOX for other indications of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease.

This product contains albumin, a derivative of human blood. Based on effective donor screening and product manufacturing processes, it carries an extremely remote risk for transmission of viral diseases. A theoretical risk for transmission of Creutzfeldt-Jakob disease (CJD) also is considered extremely remote. No cases of transmission of viral diseases or CJD have ever been identified for albumin.

**PRECAUTIONS:**
*General:*
Epinephrine should be available or other precautionary methods taken as necessary should an anaphylactic reaction occur.

The safe and effective use of **BOTOX® COSMETIC** depends upon proper storage of the product, selection of the correct dose, and proper reconstitution and administration techniques. Physicians administering **BOTOX® COSMETIC** must understand the relevant neuromuscular and/or orbital anatomy of the area involved and any alterations to the anatomy due to prior surgical procedures. Caution should be used when **BOTOX® COSMETIC** treatment is used in the presence of inflammation at the proposed injection site(s) or when excessive weakness or atrophy is present in the target muscle(s).

Reduced blinking from **BOTOX® COSMETIC** injection of the orbicularis muscle can lead to corneal exposure, persistent epithelial defect and corneal ulceration, especially in patients with VII nerve disorders. In the use of BOTOX for the treatment of blepharospasm, one case of corneal perforation in an aphakic eye requiring corneal grafting has occurred because of this effect. Careful testing of corneal sensation in eyes previously operated upon, avoidance of injection into the lower lid area to avoid ectropion, and vigorous treatment of any epithelial defect should be employed. This may require protective drops, ointment, therapeutic soft contact lenses, or closure of the eye by patching or other means.

Inducing paralysis in one or more extraocular muscles may produce spatial disorientation, double vision or past pointing. Covering the affected eye may alleviate these symptoms.

Caution should be used when **BOTOX® COSMETIC** treatment is used in patients who have an inflammatory skin problem at the injection site, marked facial asymmetry, ptosis, excessive dermatochalasis, deep dermal scarring, thick sebaceous skin or the inability to substantially lessen glabellar lines by physically spreading them apart as these patients were excluded from the Phase 3 safety and efficacy trials.

Injection intervals of **BOTOX® COSMETIC** should be no more frequent than every three months and should be performed using the lowest effective dose (See Adverse Reactions, Immunogenicity).

*Information for Patients:*
Patients or caregivers should be advised to seek immediate medical attention if swallowing, speech or respiratory disorders arise.

*Drug Interactions:*
Co-administration of **BOTOX® COSMETIC** and aminoglycosides' or other agents interfering with neuromuscular transmission (e.g., curare-like nondepolarizing blockers, lincosamides, polymyxins, quinidine, magnesium sulfate, anticholinesterases, succinylcholine chloride ) should only be performed with caution as the effect of the toxin may be potentiated.

The effect of administering different botulinum neurotoxin serotypes at the same time or within several months of each other is unknown. Excessive neuromuscular weakness may be exacerbated by administration of another botulinum toxin prior to the resolution of the effects of a previously administered botulinum toxin.

*Pregnancy:* **Pregnancy Category C**
Administration of **BOTOX® COSMETIC** is not recommended during pregnancy. There are no adequate and well-controlled studies of **BOTOX® COSMETIC** in pregnant women. When pregnant mice and rats were injected intramuscularly during the period of organogenesis, the developmental NOEL (No Observed Effect Level) of **BOTOX® COSMETIC** was 4 U/kg. Higher doses (8 or 16 U/kg) were associated with reductions in fetal body weights and/or delayed ossification.

In a range finding study in rabbits, daily injection of 0.125 U/kg/day (days 6 to 18 of gestation) and 2 U/kg (days 6 and 13 of gestation) produced severe maternal toxicity, abortions and/or fetal malformations. Higher doses resulted in death of the dams. The rabbit appears to be a very sensitive species to **BOTOX® COSMETIC**.

If the patient becomes pregnant after the administration of this drug, the patient should be apprised of the potential risks, including abortion or fetal malformations that have been observed in rabbits.

*Carcinogenesis, Mutagenesis, Impairment of fertility:*
Long term studies in animals have not been performed to evaluate carcinogenic potential of **BOTOX® COSMETIC**.

The reproductive NOEL following intramuscular injection of 0, 4, 8, and 16 U/kg was 4 U/kg in male rats and 8 U/kg in female rats. Higher doses were associated with dose-dependent reductions in fertility in male rats (where limb weakness resulted in the inability to mate), and testicular atrophy or an altered estrous cycle in female rats. There were no adverse effects on the viability of the embryos.

*Nursing mothers:*
It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when **BOTOX® COSMETIC** is administered to a nursing woman.

*Pediatric use:*
Use of **BOTOX® COSMETIC** is not recommended in children.

*Geriatric use:*
Clinical studies of **BOTOX® COSMETIC** did not include sufficient numbers of subjects aged 65 and over to determine statistically whether they respond differently from younger subjects. However, in the two identical phase 3 randomized 3:1, multi-center, double blind, placebo-controlled, parallel-group efficacy studies, the responder rates for both co-primary efficacy variables were higher for subjects ≤50 years of age compared to those subjects ≥ 65 years of age. Analysis based on a combined data set showed that, for the investigator's assessment endpoint of subjects aged 65 and over at Day 30, 39% (9/23) of subjects were responders compared to 22% (2/9) in the placebo group. This difference is neither statistically different ($P = 0.228$) nor exceeds the pre-specified 30-percentage-point difference required by the definition of clinically significant. There were no statistically significant between-group differences for the investigator's assessment at maximum frown for this age group. There was a statistically significant difference in favor of **BOTOX® COSMETIC** for the subject's global assessment at all time points ($P = 0.036$) except Day 120 ($P = 0.214$). (See Clinical Trials Section)

There were too few patients over the age of 75 to allow any meaningful comparisons. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased cardiac function and of concomitant disease or other drug therapy.

**ADVERSE REACTIONS:**
*General:*
The most serious adverse events reported for other indications studied include rare spontaneous reports of death, sometimes associated with dysphagia, pneumonia, and/or other significant debility, after treatment with botulinum toxin. There have also been rare reports of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease (See Warnings). The exact relationship of these events to the botulinum toxin injection has not been established. Additionally, a report of acute angle closure glaucoma one day after receiving an injection of botulinum toxin for blepharospasm was received, with recovery four months later after laser iridotomy and trabeculectomy. Focal facial paralysis, syncope and exacerbation of myasthenia gravis have also been reported after treatment of blepharospasm.

*Glabellar Lines:*
In clinical trials of **BOTOX® COSMETIC** the most frequently reported adverse events following injection of **BOTOX® COSMETIC** were headache, respiratory infection, flu syndrome, blepharoptosis and nausea.

Less frequently occurring (<3%) adverse reactions included pain in the face, erythema at the injection site and muscle weakness. While local weakness of the injected muscle(s) is representative of the expected pharmacological action of botulinum toxin, weakness of adjacent muscles may occur as a result of the spread of toxin. These events are thought to be associated with the injection and occurred within the first week. The events were generally transient but may last several months.

The data described in Table 1 reflect exposure to **BOTOX® COSMETIC** in 405 subjects aged 18 to 75 who were evaluated in the randomized, placebo-controlled clinical studies to assess the use of **BOTOX® COSMETIC** in the improvement of the appearance of glabellar lines (See clinical studies). Adverse events of any cause were reported for 43.7% of the **BOTOX® COSMETIC** treated subjects and 41.5% of the placebo treated subjects. The incidence of blepharoptosis was higher in the **BOTOX® COSMETIC** treated arm than in placebo (3.2 % vs. 0%, p-value = 0.045). In the open-label, repeat injection study, blepharoptosis was reported for 2.1% (8/373) of subjects in the first treatment cycle and 1.2% (4/343) of subjects in the second treatment cycle. Adverse events of any type were reported for 49.1% (183/373) of subjects overall.

The most frequently reported of these adverse events in the open-label study included respiratory infection, headache, flu syndrome, blepharoptosis, pain and nausea.

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not be predictive of rates observed in practice.

**TABLE 1.**
**Randomized Double Blind Studies:**
**Rates of Adverse Events Reported by >2 or more Subjects in the BOTOX® Cosmetic Group, by Treatment Group.**

| Adverse Event (in order of decreasing frequency for BOTOX® Cosmetic) | BOTOX® Cosmetic (N=405) | Placebo (N=130) |
|---|---|---|
| Overall | 177 (43.7%) | 54 (41.5%) |
| Body as a Whole | | |
| Headache | 54 (13.3%) | 23 (17.7%) |
| Pain in Face | 9 (2.2%) | 1 (0.8%) |
| Flu Syndrome | 8 (2.0%) | 2 (1.5%) |
| Pain at Injection Site | 7 (1.7%) | 1 (0.8%) |
| Edema at Injection Site | 6 (1.5%) | 3 (2.3%) |
| Pain in Back | 4 (1.0%) | 3 (2.3%) |
| Injury Accidental | 3 (0.7%) | 1 (0.8%) |
| Respiratory System | | |
| Infection | 14 (3.5%) | 5 (3.8%) |
| Bronchitis | 6 (1.5%) | 1 (0.8%) |
| Sinusitis | 6 (1.5%) | 1 (0.8%) |
| Pharyngitis | 5 (1.2%) | 2 (1.5%) |
| Dyspnea | 3 (0.7%) | 0 (0.0%) |
| Infection Sinus | 3 (0.7%) | 2 (1.5%) |
| Laryngitis | 3 (0.7%) | 0 (0.0%) |
| Rhinitis | 3 (0.7%) | 2 (1.5%) |
| Skin and Appendages | | |
| Erythema | 7 (1.7%) | 2 (1.5%) |
| Skin Tightness | 4 (1.0%) | 0 (0.0%) |
| Irritation Skin | 3 (0.7%) | 0 (0.0%) |
| Digestive System | | |
| Nausea | 12 (3.0%) | 3 (2.3%) |
| Dyspepsia | 4 (1.0%) | 0 (0.0%) |
| Tooth Disorder | 4 (1.0%) | 0 (0.0%) |
| Liver Function Abnormal | 3 (0.7%) | 2 (1.5%) |
| Special Senses | | |
| Blepharoptosis | 13 (3.2%) | 0 (0.0%) |
| Nervous System | | |
| Dizziness | 5 (1.2%) | 2 (1.5%) |
| Paresthesia | 4 (1.0%) | 1 (0.8%) |
| Anxiety | 3 (0.7%) | 0 (0.0%) |
| Twitch | 3 (0.7%) | 0 (0.0%) |
| Musculoskeletal System | | |
| Muscle Weakness | 8 (2.0%) | 0 (0.0%) |
| Urogenital System | | |
| Infection Urinary Tract | 4 (1.0%) | 1 (0.8%) |
| Hemic and Lymphatic System | | |
| Ecchymosis | 7 (1.7%) | 3 (2.3%) |
| Cardiovascular | | |
| Hypertension | 4 (1.0%) | 0 (0.0%) |

In published literature of the use of botulinum toxin type A for facial lines, there has been a single reported incident of diplopia, which resolved completely in three weeks. Transient ptosis, the most frequently reported complication, has been reported in the literature in approximately 5% of patients.

*Immunogenicity:*
Treatment with **BOTOX® COSMETIC** for cosmetic purposes may result in the formation of antibodies that may reduce the effectiveness of subsequent treatments with **BOTOX® COSMETIC** for glabellar lines or **BOTOX®** for other indications. Formation of neutralizing antibodies to botulinum toxin type A may reduce the effectiveness of **BOTOX® COSMETIC** treatment of the appearance of glabellar lines and the effectiveness of **BOTOX®** in the treatment of other clinical indications such as cervical dystonia, blepharospasm and strabismus by inactivating the biological activity of the toxin. The rate of formation of neutralizing antibodies in patients receiving **BOTOX® COSMETIC** has not been well studied.

The critical factors for neutralizing antibody formation have not been well characterized. The results from some studies of the use of **BOTOX®** in the treatment of other clinical indications suggest that **BOTOX®** injections at more frequent intervals or at higher doses may lead to greater incidence of antibody formation. The potential for antibody formation may be minimized by injecting the lowest effective dose given at the longest feasible intervals between injections.

Passive Adverse Event Surveillance:
The following adverse reactions have been identified since the drug has been marketed: skin rash (including erythema multiforme, urticaria and psoriasiform eruption), pruritus, and allergic reaction. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to botulinum toxin.

Between January 1, 1990 and August 31, 2000, there have been 7 spontaneous reports of serious adverse events documented as being related to the reported cosmetic use of **BOTOX®**, including anaphylactic reaction, myasthenia gravis, decreased hearing, ear noise and localized numbness, blurred vision and retinal vein occlusion, glaucoma, and vertigo with nystagmus.

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My mother's recipe box reflects the journey. She was born on Chincoteague Island, off Virginia's eastern shore, in 1908; her father, a high-rolling oysterman and harness racer, killed himself when she was only 3, leaving a pile of debt and six children for my grandmother to raise alone. She turned their big Victorian house into a boardinghouse, and it was here in the boardinghouse kitchen that my mother learned to cook. Her recipe box holds 16 different recipes for oysters, including Oyster Stew, Oyster Fritters, Oyster Pie, Scalloped Oysters, and the biblical-sounding Balaam's Oysters. Clams are prepared "every whichaway," as she would have put it. There's also Planked Shad, Cooter Pie, and Pine Bark Stew. Mr. Hop Biddle's Hush Puppies bear the notation "tossed to the hounds around the campfire to keep them quiet." Mama notes that the favorite breakfast at the boardinghouse was fried fish, cornmeal cakes, and hot coffee. These cornmeal cakes remained her specialty from the time she was a little girl, barely able to reach the stove, until her death 84 years later in the mountains so far from her island home. I imagine her as a child, biting her bottom lip in concentration and wiping perspiration off her pretty little face as she flips those cornmeal cakes on the hot griddle. Later, I see her walking miles across the ice in winter, back to college on the mainland.

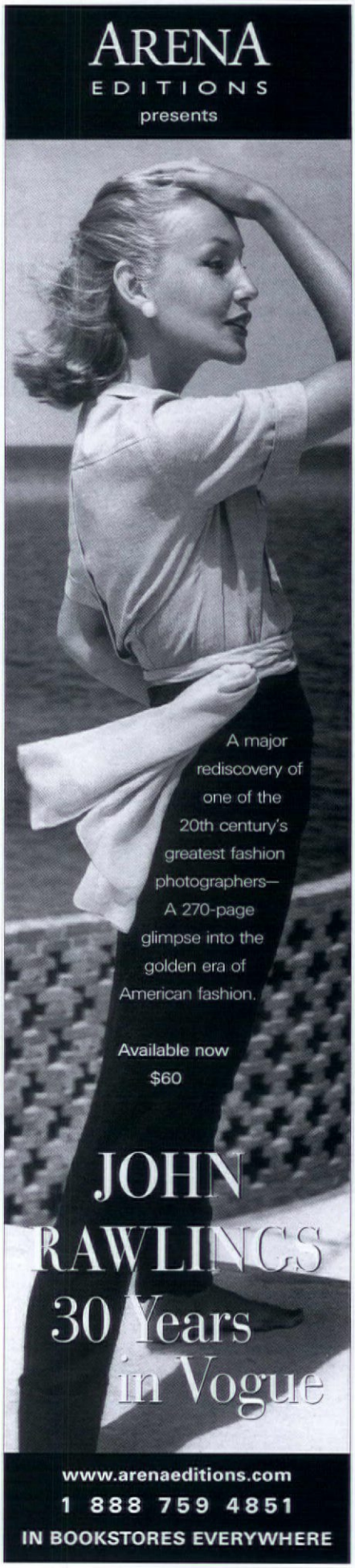
HER LOFTY ASPIRATIONS were reflected in her recipes: Lady Baltimore Cake came from Cousin Nellie, who had "married well and got herself a *butler*"; the hopeful Plantation Plum Pudding and Soiree Punch were contributed by my Aunt Gay-Gay down in Alabama, the very epitome of something Mama desperately wanted to attain. She wanted *me* to attain it, too, sending me down to Birmingham every summer for Lady Lessons ("Don't point; don't make a scene; don't sit *like that!*"). The Asparagus Soufflé came from my elegant Aunt Millie, who had married a northern steel executive who actually cooked dinner for us himself, wearing an apron. He produced a roast beef that was bright red in the middle; at first I was embarrassed for him, but then it turned out that he'd meant to do it that way all along; he thought red meat was *good,* apparently, and enjoyed wearing the apron.

But the recipes Mama actually used—these soft, weathered index cards covered with thumbprints and spatters—reflect her deep involvement with her husband's family and their Appalachian community: Venison Stew, Mrs. Owens' Soup Beans, Ava McClanahan's Apple Stack Cake, my grandmother's Methodist Church Supper Salad, and, my favorite, Fid's Funeral Meat Loaf. I also love her bridge club recipes, such as Chicken Crunch (cut-up chicken, mushroom soup, celery, water chestnuts, Chinese noodles) and Lime Angel Mold. (*All* the bridge club recipes involve mushroom soup, or Jell-O, or Dream Whip.) I can see Mama now, greeting her friends at the door in her favorite black and white polka-dot dress.

There's the recipe for Mama's famous loaf bread, which she made every week. I make this bread often myself, because the smell of it baking in the oven brings my mother back to me so vividly. In my memory she's always in her kitchen, and she's always cooking, smoking a Salem cigarette, and drinking a cup of coffee from the percolator, which is always going in the corner; Johnny Cash sings "Ring of Fire" on the radio, while the coal train roars along the mountainside behind our house. Somebody else is always in the kitchen with us—a neighbor from down the road, a friend from out of town, some of our innumerable cousins—eating and drinking, rocking and talking, always talking, giving us the real lowdown on somebody. I write and draw at my own little table, but really I'm all ears: I live for these stories.

I never did turn into the kind of lady Mama had in mind. The Lady Lessons didn't take, though I married a man who eats rare meat, wears an apron himself upon occasion, and makes a terrific risotto. But I live for stories, still, and many of them still come to me in my mother's voice, punctuated by her infectious laugh, her conspiratorial "Now promise you won't tell a soul. . . ." □

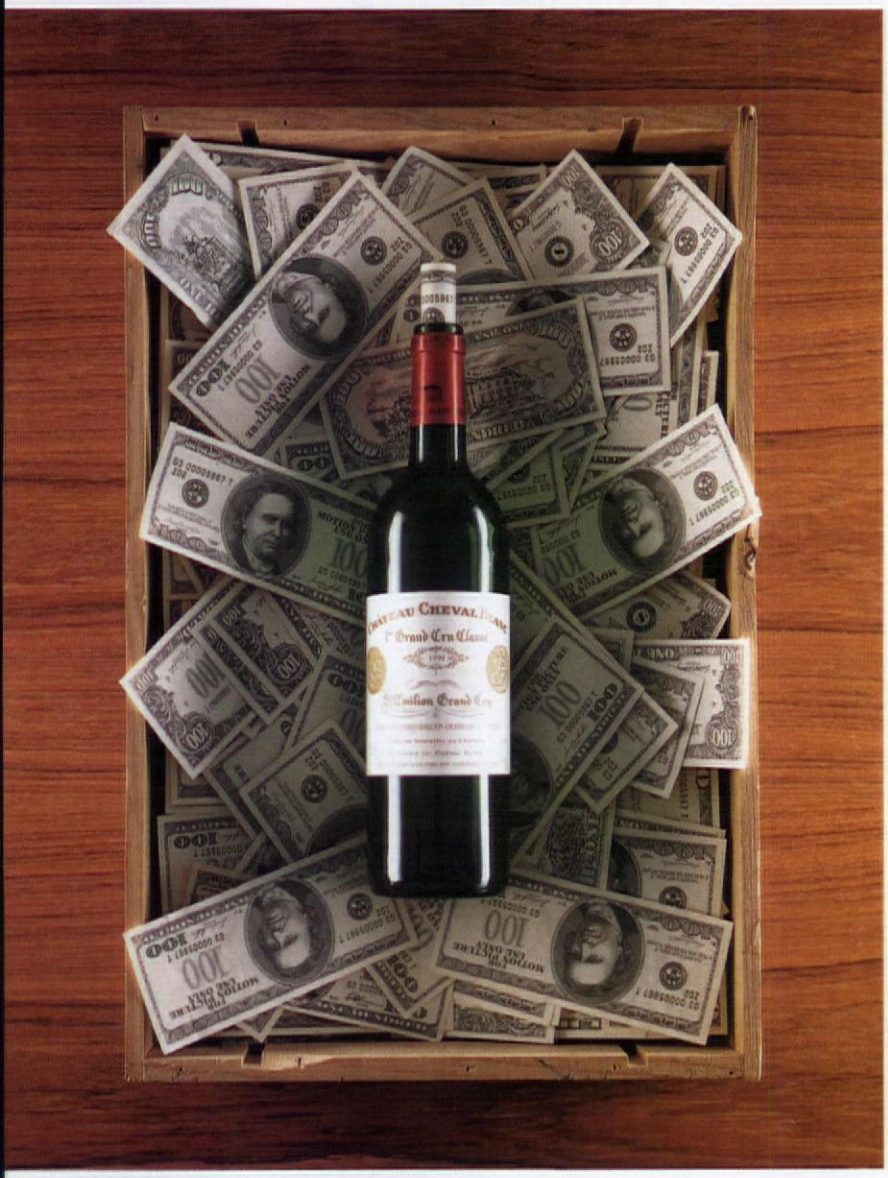
*Lee Smith's books include* News of the Spirit *(Ballantine),* The Christmas Letters, *and* Saving Grace *(both Algonquin). Her novel* The Last Girls *(Algonquin) will be published in September.*



# living legend

## Once overshadowed by Petrus, Cheval Blanc has now achieved comparable luxury status

by jay mcinerney



**The secret of the glorious Cheval Blanc, formerly the sleeper star among the big bordeaux, is out, and its most celebrated vintages are now commanding hefty prices from connoisseurs.**

PLATONIC ABSOLUTISM ultimately seems foolish in the ecstatic realm of Bacchus. There's an ineradicable, subjective component to the appreciation of wine. That said, no wines in the world command quite the respect of Bordeaux's Big Eight. And, speaking strictly subjectively, I can say that no wine has given me more pleasure than Cheval Blanc.

Lafite, Latour, Margaux, and Haut-Brion were the original first growths in the 1855 classification of bordeaux; by the time Mouton-Rothschild was added to the list, more than a hundred years later, two other properties—Ausone and Cheval Blanc—enjoyed unofficial first-growth status. These two mavericks came from the right bank of the Gironde River—from the communes of Pomerol and St.-Émilion. Before the Second World War, the right bank was essentially Burbank to the left bank's Beverly Hills, Brooklyn to the Médoc's Manhattan.

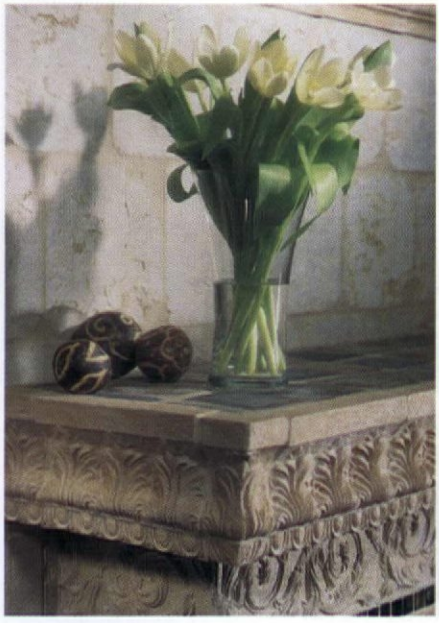
Although Cheval Blanc steadily gained recognition after its purchase by the Laussac-Fourcaud family in the mid-nineteenth century, the real fame of the château was established with the 1947 vintage—probably the most coveted wine of the century. Despite a string of brilliant incarnations since, Cheval was somewhat overshadowed by neighboring Petrus, which became the most expensive wine of Bordeaux, and by the left bank aristocrats who, through the '80s and early '90s, duked it out for 100-point Parker scores. In the mid-'90s, St.-Émilion—like Brooklyn—became fashionable, thanks in part to ambitious wine making, clement weather, and the accessibility of its merlot-based wines. In 1998—one of the greatest right bank vintages of recent years—Cheval Blanc was purchased by luxury-mad Bernard Arnault, of LVMH, and Baron Albert Frere, a Belgian tycoon. As of 2002, no wine property is hotter than St.-Émilion's premier château, although Cheval Blanc is in some ways a republic unto itself, resembling no other wine in the world.

Located on the border of St.-Émilion and Pomerol, Cheval Blanc has qualities of both—and of neither. Its combination of earthiness and sophistication reminds me (note earlier comment re subjectivity) of Turgenev, who had one foot in Russia and one on the Continent—and who has probably never been a *Jeopardy* answer, like Tolstoy (Lafite? Petrus?) or Dostoyevsky (Mouton-Rothschild?). The pretty, modest, nineteenth-century manor house and the modern winery next door probably won't show up on the cover of a design magazine. The real beauty is underground: the estate encompasses three

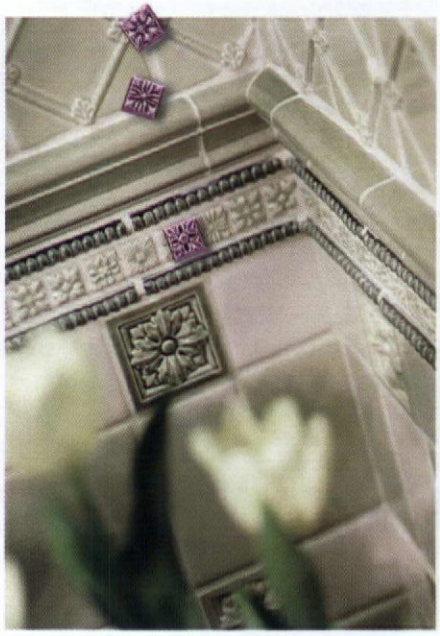
JONATHAN KANTOR; STYLED BY SARA WACKSMAN



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different soil types; 40 percent of its subsoil is the same clay that pops up a few hundred yards away at Petrus. But Cheval Blanc is unique among the wines of Bordeaux in part because of its high percentage of cabernet franc—usually more than 50 percent of the blend. The wines of the left bank are predominantly from cabernet sauvignon; those of Pomerol and St.-Émilion are mostly merlot.

Unlike the other big bordeaux, which take half a lifetime to get sexy, Cheval Blanc is approachable and even delicious in its youth, and yet it continues to develop over the decades. Imagine a child star who remains a top box-office draw into her 60s. I can't explain the chemistry, but I know from experience that the tannins in the typical Cheval Blanc are like cashmere compared with the scratchy Harris Tweed tannins of Latour or Mouton-Rothschild (and even Petrus), which take 20 years or so to mellow and drape correctly. Which is not to say you should guzzle Cheval soon after it is bottled. The aromatic complexity of a 40-year-old CB in a great vintage such as '64 or '55 is like a catalog of minor vices—tobacco, menthol, coffee, truffles, and chocolate, to name a few.

## THE OENO FILE

- **1999 CHEVAL BLANC** A sleeping beauty, this throws off a whiff of white pepper and clove. Within the next year it will flesh out, though it will always be more svelte than its older and younger siblings. Good value, relatively speaking. $160 if you shop around. Prices vary greatly.
- **1998 CHEVAL BLANC** A blockbuster of a Cheval, it blasts you with menthol, allspice, and Robitussin aromas, and then attacks your palate with a wallop of fruit. If you need a reason to live another 40 years, this is it. $350

**GUEST OENOPHILE JULIAN BARNES ON THE 1964 AND 1983 CHEVAL BLANCS: "If a well-off, wine-loving friend offered to buy me any bottle of claret I chose, I would go for the 1964 Cheval Blanc. Astonishingly thick, amazingly young, it is as lush as a great Châteauneuf-du-Pape, with the structure of great bordeaux. The '64 will long outlast the '66, which is supposedly the more durable vintage. Is there a more obtainable vintage that resembles the '64? Probably not the much lauded 1982 or 1990, but rather the stunning '83 (which is half the price of the other two, so if you have a well-off, wine-loving friend . . . )."**

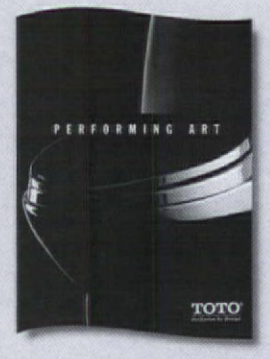
Many tasters claim that the '49 is at least as great as the '47—a freakish-hot vintage wine that stopped fermenting before all the sugar was converted to alcohol, leaving some three parts per thousand residual sugar, which makes it resemble nothing so much as a great port. It was clearly a one-off. (Sadly, the only bottle I ever tried, the price of which I split with novelist and Cheval Blanc freak Julian Barnes, turned out to be badly stored and oxidized.) Generally, Cheval Blanc is more lyric than epic, more Andrew Marvell than Milton. I love the '55, my birth year. The '61, gorgeous as it is, is not as profound as the '64, one of my top three wines of all time. The '75 is one of the few wines of that vintage that has lived up to expectations. Parker gives 100 points to the '82 Cheval, but I find it less rich and concentrated than the '83, the '89, or the '90. Pierre Lurton, the dynamic young director of the estate and scion of a famous Bordelais family, told me over a recent glass that he agrees. He says that the '82, a monstrously prolific vintage, was the last in which no green harvest or barrel selection was made.

After years of being a connoisseur's wine, Cheval seized the spotlight with the '98 vintage. There have been, alongside the kudos, grumblings that the new regime is determined to become the Petrus of St.-Émilion, in terms of price as well as quality. Thanks to Parker and others, the '98 was a legend almost before it had been pressed, and the 2000 looks like the star of that great vintage. "You can't make the price stick if nobody wants to buy it," says Todd Hess, wine director of Sam's in Chicago, who can't satisfy the demand from customers who want to pay $5,000 for a case of the 2000 vintage.

Unfortunately for those of us who have to ask about the price of things, the days of Cheval Blanc as the sleeper star of bordeaux are over. But for those who aren't hung up on famous vintages, the '99 is a great claret and a great Cheval for less than half the price of its famous siblings. Other great vintages can be purchased at auction for far less than the cost of the 2000. Any Cheval Blanc that you can afford will reward your investment lavishly, and its pleasures will probably outlast your capacity to enjoy them. □

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# december 1943

## Gypsy Rose Lee bought a magnificent wreck of a house, stripped it, and made it her own. This is an excerpt



The author, left, at her typewriter. ■ Marcel Vertès, a celebrated decorator of the period, worked on the dining room, below.

THE MOMENT I SAW the outside of the house on 63rd Street, I wanted to buy it. The brochure stated that there was a laundry room with a gas dryer. A cold cellar for preserved fruit and jams. An elevator. Seven bathrooms, two trees, and a tradition.

The brochure hadn't mentioned the tradition. I learned about that from the real estate broker. As the key stuck in the rusty lock and we climbed in through a window, he told me that a branch of the Vanderbilt family built the house. Perhaps he thought I hadn't heard him, because he mentioned the name many, many times. The second time, the name Vanderbilt came out in a tight, unhappy gasp. The broker, in demonstrating the dumbwaiter, had managed to get his arm stuck. Later, when a chunk of plaster fell on him, he got up with the name on his split lip. It was an old house and had been neglected.

I added up the disadvantages: There was no plumbing left. The furnace was a ruin. I wasn't exactly sure if I should classify the Vanderbilts as "advantages" or "disadvantages," but quickly, before the broker tossed the name at me again, I said I'd buy the property.

I moved in. The plumbers, plasterers, electricians, and carpenters moved in with me. The outlook was discouraging. Snow drifted in the windows. The floorboards were warped. The faucets snapped off. Through the early, chaotic days, my furniture, relics of tenement days, stood naked and unwanted in the patio. It wouldn't fit into such an elegant ruin of a house. But then, neither did I, so it was plain that the house had to be made to fit my furniture and me. Down came a wall or two, up went new bright paint. Perhaps a bit too bright, but as there wasn't much chance of the Vanderbilts' dropping in, I painted it as I wanted it.

The dining room was the first we tackled. Light blue paint went over the old murals. The columns, I found on Third Avenue, had sawed in half, nailed to the walls, and painted white. As soon as I can say "finial" with a straight face, I'll have the darn things put on. Marcel Vertès arrived with his paint box, and three gay children painted on the dining room walls is the result.

I painted the bathtub, basin, and water closet a vivid blue, with gold cherubs. The plumbers had a fit. Even worse is the decorators' reaction. The dining room, they'll sit still for. My Victorian bedroom is "in" just under the line. But my "French Provincial" library is too much. A Directoire daybed! Modern chairs! Queen Anne! Italian commodes! A student lamp! Surrealist painting! A $12 typist chair! It is just about as French Provincial as the back line of a Minsky chorus, and they know it. I know it, too.

I would have settled for an Aubusson rug the size of a bath mat, and now I find it hard to believe that the big one in the drawing room is mine to walk on! Not that I would, of course, unless I took off my shoes. The Bourguereau painting is a gift from my boss, Michael Todd. It commemorates the first birthday of *Star and Garter* and opening night of my new play, *The Naked Genius.* Mr. Todd and I thought it more appropriate than flowers. The sofa, I bought at auction for $4. The price is right. □



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# VISION

The idea of luxury is most often described in terms of individual objects and specific events: a sublime antique, a ride in a private jet to a private island, a three-day weekend. But to experience true luxury—to luxuriate—is to dwell in an environment where many such objects and occasions come together in a statement of individual vision and passions. Such magical places represent perhaps the ultimate luxury: living in a world entirely of one's own making.

**In a Manhattan loft by Thomas O'Brien, a rare Adolf Loos mahogany and brass daybed is covered in Brunschwig & Fils velvet.**

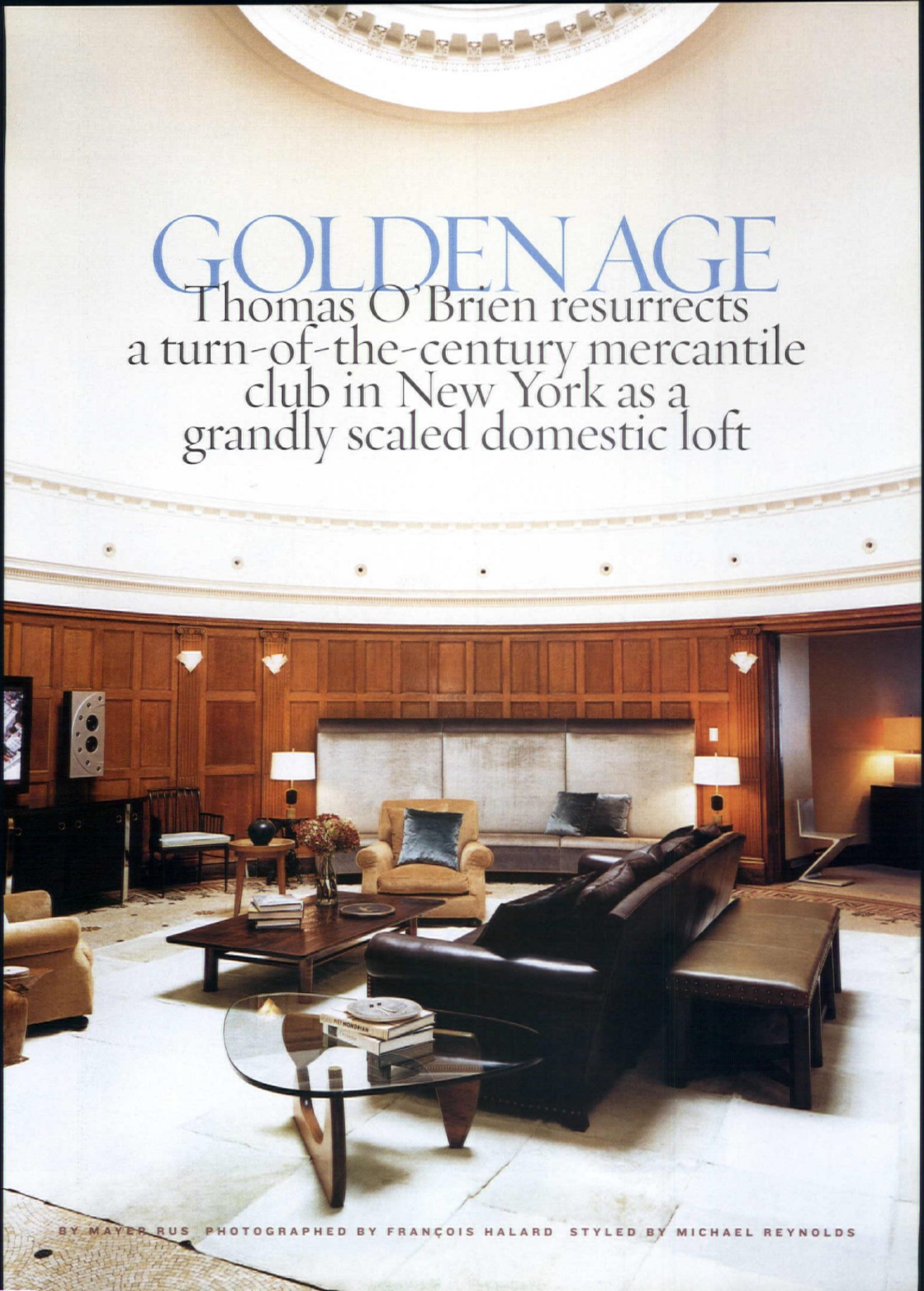
SOURCES, SEE BACK OF BOOK



A stained-glass oculus, this page, crowns the rotunda, which has been fitted out as media room and lounge, opposite page. A tall custom banquette emphasizes the rotunda's sweep.

# GOLDEN AGE

## Thomas O'Brien resurrects a turn-of-the-century mercantile club in New York as a grandly scaled domestic loft



BY MAYER RUS PHOTOGRAPHED BY FRANÇOIS HALARD STYLED BY MICHAEL REYNOLDS



## designer savvy

Stunning period architectural details, including decorative moldings, in the public spaces signal the atypical nature of the loft.

## trade secrets

**FURNITURE** A pair of Aero club chairs face a Jean-Michel Frank–style sofa by Jonas Upholstery, Inc. The Branz coffee table is from Aero Ltd. The 19th-century American dining table is mahogany, bought at auction. The Emmet chairs are by O'Brien for Hickory Chair. **FABRICS** On the club chairs, Pierre Frey's Croisé Collobrières in Isabelle; on the sofa, Bergamo's Marquis in gray. **AUDIO** Lunare I speakers by Wegg3. **CARPET** Custom silk Tibetan from A.M. Collections, Ltd.

"THE LOFT HAS A SURPRISINGLY



FORMAL QUALITY” —THOMAS O’BRIEN

In the popular imagination, New York loft living conjures images of hard-edged, industrial spaces with concrete floors, high ceilings, and raw, muscular columns unencumbered by neoclassical embellishments. Indeed, most Manhattan lofts possess similar architectural attributes, which reflect their shared history: most were built in the late nineteenth century for use as factories, warehouses, and other commercial enterprises. Their architectural lingua franca stressed pragmatism, not ornamentation. All New York lofts, however, were not created equal. "I had never seen a loft like this before—frankly, I was blown away," says Thomas O'Brien, recalling his first encounter with the extraordinary TriBeCa penthouse renovated to spectacular effect by his firm, Aero Studios. The baronial apartment crowns the American Thread Building, a curving Romanesque landmark built in 1893 as the Wool Exchange. Eschewing utilitarian austerity, the uppermost level of the 11-story building was designed in grand style to accommodate a formidable boardroom and meeting spaces for mercantile clubs. The penthouse boasts the kind of architectural details one might expect to find in the city's tonier prewar apartment buildings: elegant period moldings, mosaic floors, and a soaring, oak-paneled rotunda capped by a stained-glass cupola.

Despite its pedigree, the loft posed serious challenges. Years of neglect

## designer savvy

**Tall folding doors can close off the soaring kitchen, opposite page, from the rest of the loft. Linen panels between glass let light flow through the space even when the doors are shut.**

## trade secrets

**FURNITURE** In the living room, below, the chrome and suede armchairs are from Two Zero C Applied Art, London; the pool table is custom-made. Saarinen kitchen table, opposite page, from Aero; chairs by Kem Weber, from 280 Modern, NYC. The George Nelson Ball clock is an original.
**CARPET** Dyed brown cowhides from A.M. Collections, Ltd., serve as a rug.













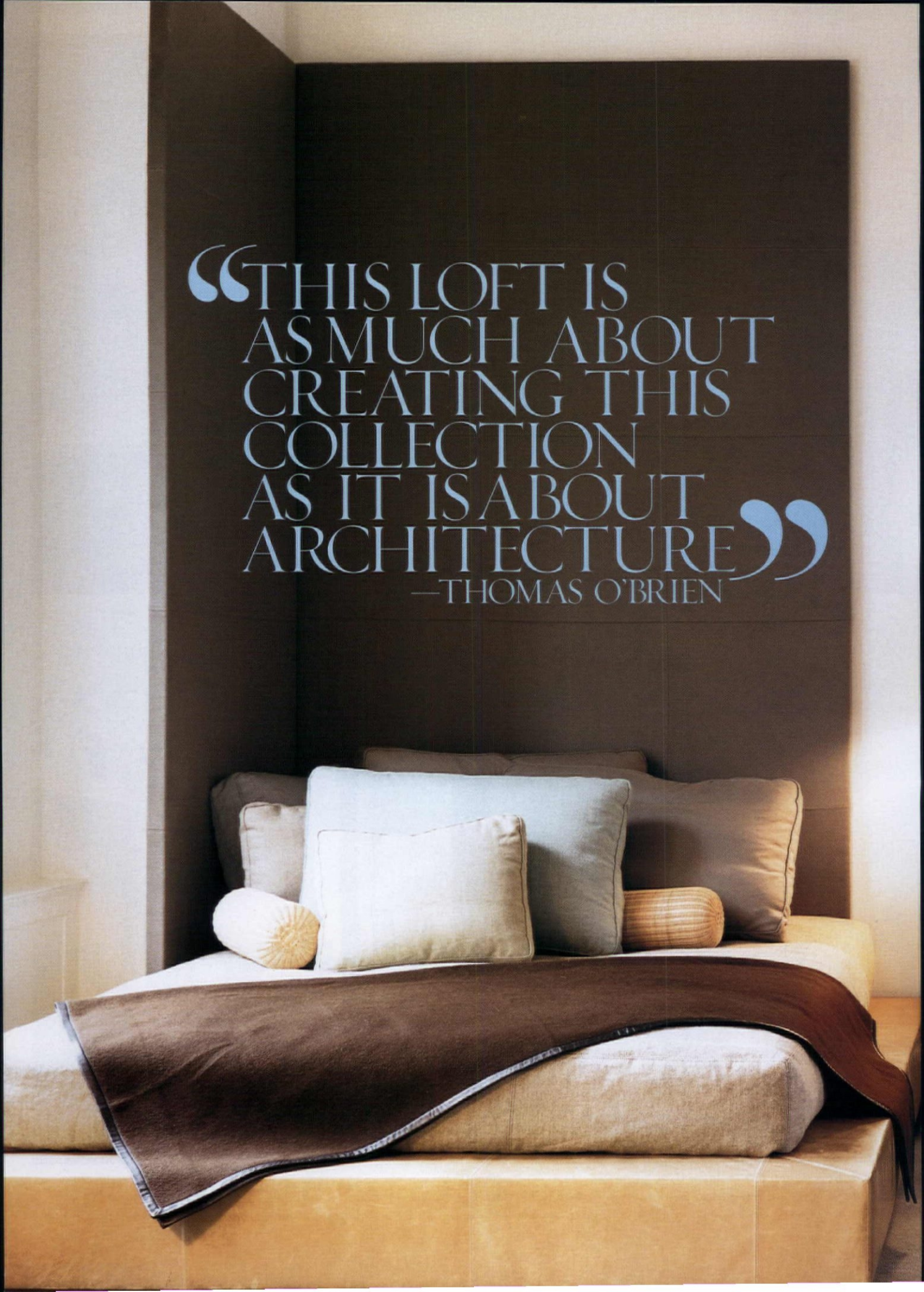

Clockwise from top left: A 19th-century Japanese presentation stand and a banquette covered in pewter Bergamo velvet. ■ An oiled bronze armature supports linen-shaded pendants above a custom limed-oak pool table. ■ In the study, a Paul Frankl desk from 280 Modern. Sullivan bookcase by Thomas O'Brien for Hickory Chair, at Aero. ■ In the hall, Beta chair by Nathan Horowitz, leather-top table by Aero Ltd., tray by Calvin Klein Home, and a Milton Avery painting.







Clockwise from top left: In the master bath, Carrara marble trimmed with nickel covers the walls; the tub and all the fixtures are from Waterworks. ■ Architectonic tile by Waterworks covers the guest bath walls. Sink, faucet, and towel bar are from Waterworks. ■ The focal point of the master suite is a custom mahogany and sandblasted-glass bed. Sheets by Calvin Klein Home. Cashmere blanket by Frette. Throw by Nicole Farhi.


"THIS LOFT IS AS MUCH ABOUT CREATING THIS COLLECTION AS IT IS ABOUT ARCHITECTURE"
—THOMAS O'BRIEN




## designer savvy

**In a nod to David Hicks, cashmere-covered wall panels partially wrap the guest room's platform bed, upholstered in saddle-stitched leather. The open form lets the piece double as a casual daybed.**

## trade secrets

**FURNITURE Custom bed and panels by Jonas Upholstery, Inc. Randell chest by O'Brien for Hickory Chair, Widdicomb chair, and a lamp made of industrial gears, all from Aero.**
**CARPET Custom wool moquet by A.M. Collections, Ltd.**
**PAINT DKC-6 from the Donald Kaufman Color Collection. Sources, see back of book.**

and insensitive renovations had robbed the space of its noble character. Much of the original detailing had been stripped away, and an earlier effort to divide the loft had yielded a floor plan that O'Brien calls "extremely awkward and labyrinthine."

Happily, O'Brien's client, a single businessman in his 40s, was undaunted by the renovation's complexities. In addition to the spacious penthouse, he purchased another apartment in the building for additional space and its trove of original fixtures and moldings.

"Our first priority was to resolve the plan and establish clear axes for views and circulation," O'Brien says. "We had to work around certain givens, such as the location of the rotunda and the curvature of the building."

The client began to assemble his stellar collection of furniture during the earliest phases of design development. Throughout the process, plans were tweaked or reconfigured in response to the demands of important acquisitions. "The story of making this loft is as much about creating this collection as it is about architecture," O'Brien says.

In signature Aero style, the cross-cultural mix of furniture, artworks, and accessories spans a broad stylistic range. Various iterations of twentieth-century modernism commingle harmoniously with Japanese altar candles, root tables, and other fine nineteenth-century pieces. Stars of the collection include a mahogany and brass daybed by Adolf Loos, a library table by Alvar Aalto, and a 1934 Gerrit Thomas Rietveld Zig-Zag chair. Picasso ceramics and Milton Avery drawings came from the Villa Fiorentina sale at Sotheby's. To this heady brew O'Brien added items he has designed for various manufacturers, and custom pieces such as the oak pool table he based on the details of a Jean-Michel Frank piano.

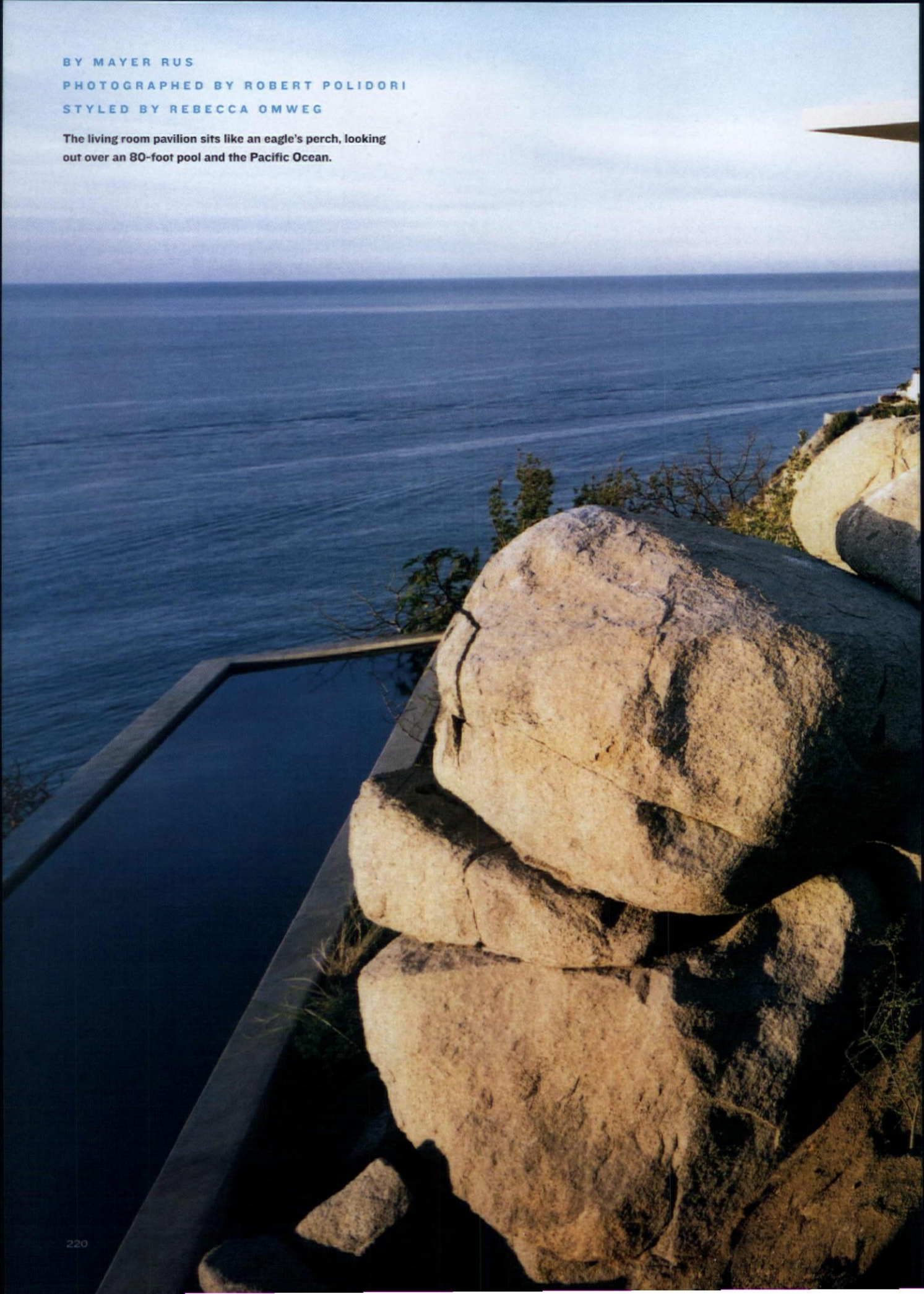
"Despite all the concessions we had to make to the existing conditions and all the unavoidable asymmetries, the loft now has a surprisingly formal quality," O'Brien says. "Sometimes the transformation of this space startles even me!" □

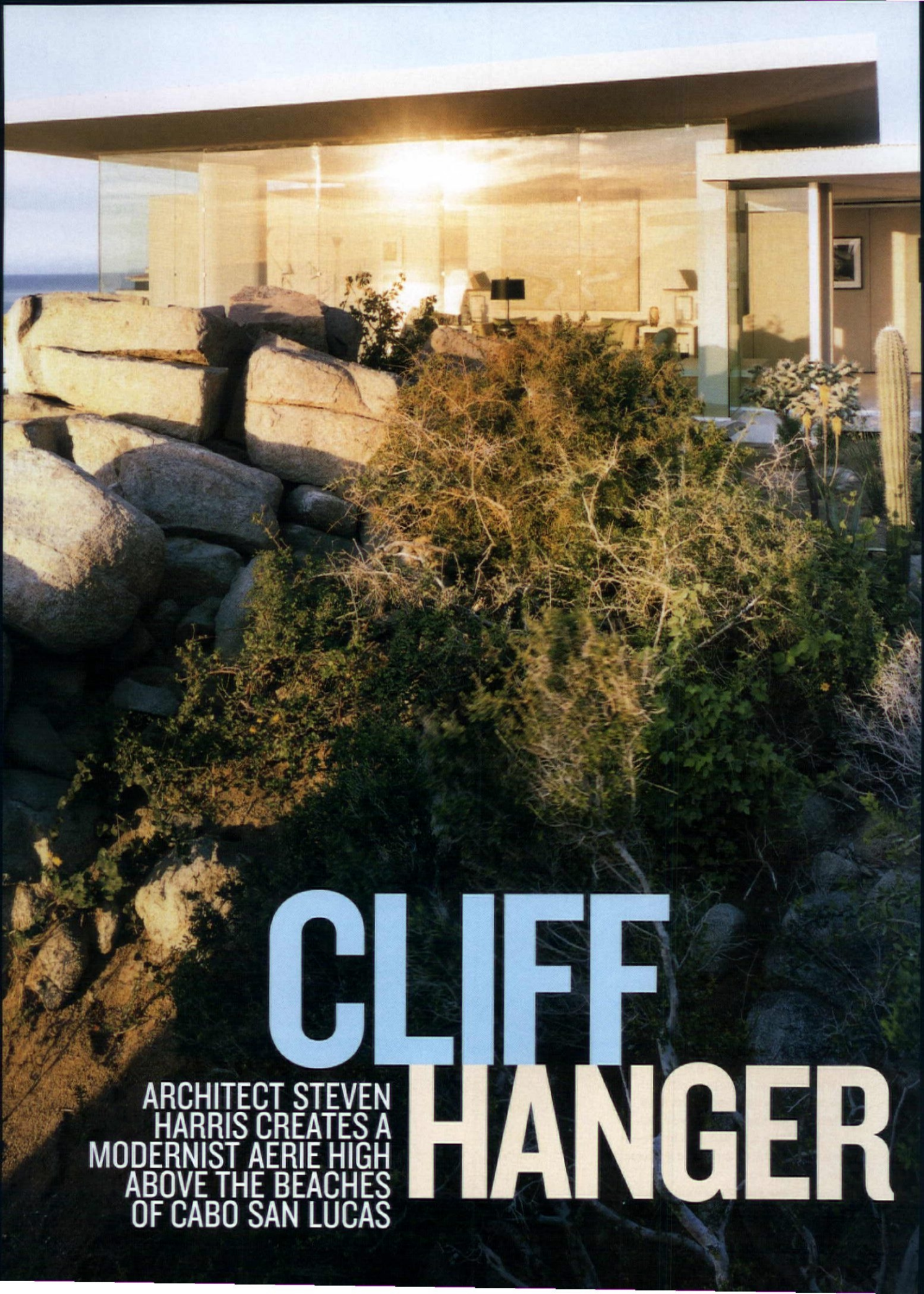
BY MAYER RUS

PHOTOGRAPHED BY ROBERT POLIDORI

STYLED BY REBECCA OMWEG

**The living room pavilion sits like an eagle's perch, looking out over an 80-foot pool and the Pacific Ocean.**





# CLIFF HANGER

ARCHITECT STEVEN HARRIS CREATES A MODERNIST AERIE HIGH ABOVE THE BEACHES OF CABO SAN LUCAS

FORGET ABOUT the raucous Cabo San Lucas that MTV uses as a backdrop for spring break debauchery. Forget about the folksy Cabo San Lucas that welcomed piñata-seeking tourists from the Love Boat in the 1970s and '80s. This Cabo experience is all about elegant modern living and exceptionally refined design. The neighbors have never seen anything like it.

"Cabo is one of the unique places in the world where the desert meets the ocean," says architect Steven Harris, explaining the rare appeal of Cabo's landscape and climate. "We simply tried to make the most of the setting."

And they did. With decorator Lucien Rees-Roberts and landscape designer Margie Ruddick, Harris has conjured an anomalous architectural apparition that recalls the great mid-twentieth-century modernist villas of California. Think Richard Neutra and John Lautner, think Julius Schulman photos, and then add an extra layer

## designer savvy

**Soft surfaces, such as a goatskin rug, take the hard edge off the architecture. Pale blue and white upholstery fabrics keep the temperature cool.**

## trade secrets

**FURNITURE** The Robsjohn-Gibbings Amoeba table, near right, and Triennale floor lamp, at rear, by Arteluce, are both from David Rago Modern Auctions, Lambertville, NJ.

**FABRICS** The sofa, designed by Steven Harris Architects, is covered in Kabuki by J. Robert Scott.

**CARPET** The goatskin is from A.M. Collections, Ltd.





## designer savvy

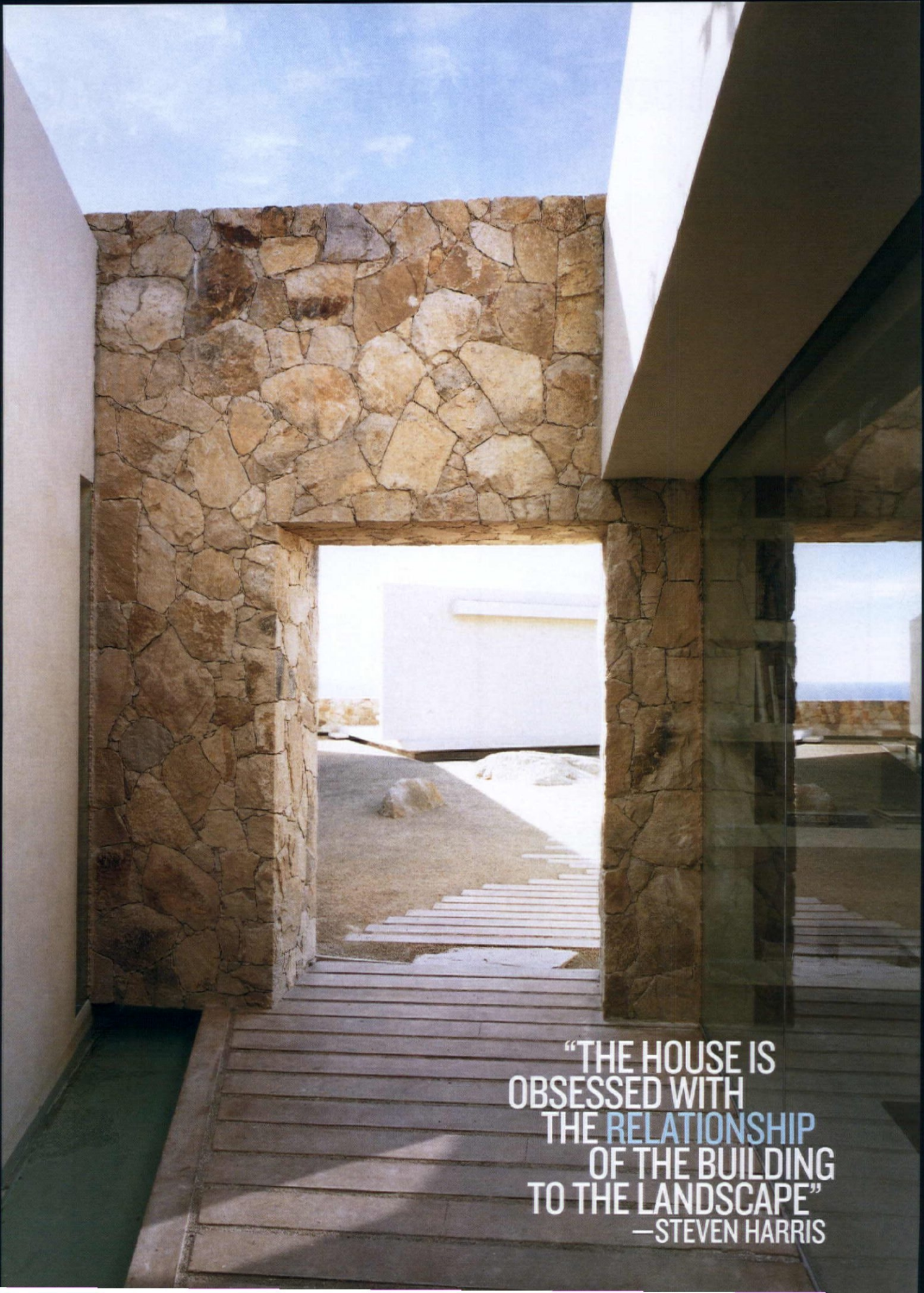
Long concrete pavers laid in an asymmetrical pattern, left and opposite page, lend rhythm and movement to the courtyard between the living/dining room pavilion and the outdoor lounge.

## trade secrets

**FURNITURE** Steven Harris Architects designed the cube tables that flank the sofa and the plump slipper chair, below. The two small walnut tables are ca. 1940, from Russell Simpson Company, L.A. Shagreen was added to the tops of the tables by Harris. A Steinway & Sons piano sits in the background beyond the fireplace.

**FABRICS** Mountain Zebra hides from South Africa cover the swivel chairs in the foreground.




"THE HOUSE IS
OBSESSED WITH
THE RELATIONSHIP
OF THE BUILDING
TO THE LANDSCAPE"
—STEVEN HARRIS

# "THE CLIENT DESCRIBED THE HOUSE THAT SHE WANTED



AS 'MARTINI MODERN' "
—LUCIEN REES-ROBERTS





of contemporary sophistication and contextual sensitivity.

Harris credits his clients, George and Claire Weiss, with inspiring the project. George is a prominent songwriter whose catalog includes "Lullaby of Birdland," "The Lion Sleeps Tonight," and "Can't Help Falling in Love." His wife, Claire, was a buyer for Henri Bendel during the Geraldine Stutz years. A decade ago, Harris, Rees-Roberts, and Ruddick joined forces to renovate and expand a late-eighteenth-century farmhouse in Oldwick, New Jersey, for the same clients. And while the Jersey estate seems to be the absolute antithesis of the Cabo house, Harris claims the two share profound similarities.

"The programs for the houses are identical," he says. "The vocabulary is wildly different, but both houses are obsessed with the relationship between the building and the landscape, both are constructed in a regional vernacular, and both attempt to accommodate and ennoble the rituals of daily life."

Harris explains that the design of the Cabo retreat evolved in response to the clients' desires and the exigencies of the Baja landscape, not out of some ideal vision of modernist splendor. "Our first assumption was that we would build the way they build in Mexico, using reinforced concrete and stucco," he says. "There's nothing materially special about this construction: just lots of polished concrete, glass, and native stone we excavated on the property."

The design team began by establishing blind walls of rough stone on both sides of the house to block views of neighboring homes and to focus sight lines on the glorious swath of blue ocean that meets the property at the

## designer savvy

**One wall of the guest bedroom, above, is punctured with a grid of glass rods in holes drilled through the concrete. Reflected light from the ocean tempers the angles of the architecture, left.**

## trade secrets

**FURNITURE** Pollock chairs and a Mies van der Rohe daybed, left, complement a Paul Frankl bench, above, from Lobel Modern, NYC. The Texo coffee table is from Los Angeles Modern Auctions, L.A.

**FABRICS** Italino linen for the curtains, Flax taffeta for the headboard, and Metallic Copper taffeta for the pillows, all from the Silk Trading Co.

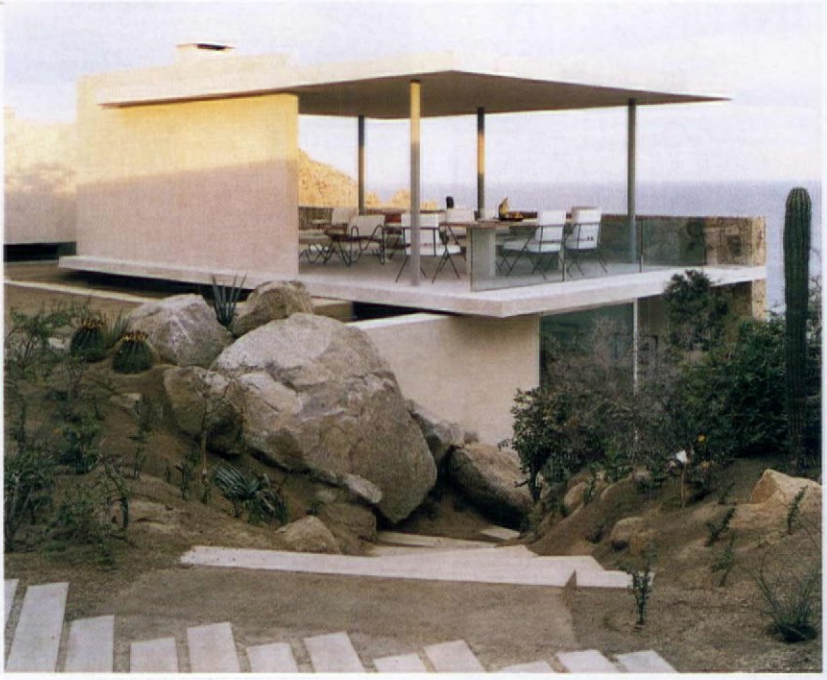
**CARPET** Kalgon lamb rug from Michael Brown Furs Ltd., NYC.

## designer savvy

Seating areas take advantage of views, light, and breezes. A study, below, fits under the lounge and dining pavilion.

## trade secrets

**FURNITURE** A Paul Frankl cork-top table, below, sits behind the Kagan chaise from Dennis Miller Associates. The concrete table and bent steel chairs, opposite page, were designed by Steven Harris.
**FABRIC** Sunbrella's Natural, from Astrup, on dining chairs; Dintiman Design's Moutton on chaise; Cowtan & Tout's Shan on armchair.
**CARPET** Chenille rug from A.M. Collections, Ltd.
Sources, see back of book.







THE DESIGN TEAM HAS CONJURED AN ARCHITECTURAL APPARITION



bottom of a 60-foot cliff. Public spaces—the living and dining rooms, and an outdoor lounge—join the master bedroom suite on the main level of the property, which juts over the cliff. Guest rooms and studies fit neatly in the spaces below. "We also wanted to create individual places that would be enjoyable at different times of the day," Harris says. "Movement through the house addresses sunlight, prevailing winds, and views."

"Claire described the house she wanted as 'martini modern,' which is to say glamorous and fun," Rees-Roberts recalls. The designer juxtaposed rich fabrics and carpets against hard concrete floors and other simple surfaces. Clean-lined modern furniture is deployed alongside more sculptural pieces that lend vigor and character to the interior drama. "The color palette of the house was influenced by the pale grays of the surrounding vegetation and the warm glow of the local rocks," he adds.

Ruddick's landscaping also responds to the desert conditions, with plantings of cactus, aloe, and agave, as well as boldly sculptural assemblages of rocks. "We talked about making a nontraditional garden that exists on the edge of chaos," Ruddick says. "A lot of houses in this area have inner courtyards that mimic some romantic idea of a desert oasis."

Without falling back on tired allusions to Capri villas or desert palaces, Harris, Rees-Roberts, Ruddick, and the Weisses have created an oasis of an entirely different stripe. □

## THAT RECALLS THE GREAT MODERNIST VILLAS OF CALIFORNIA





# SISTER ACT

## THE PIANO DUO OF MARIELLE AND KATIA LABEQUE FIND A HOME FOR THEMSELVES AND THEIR MUSIC IN A TUSCAN VILLA

THE REMAINS of a memorable Indo-Russian-Tuscan-inspired dinner (and several bottles of burgundy) were scattered among the silverware and flowers on the wooden table. The rain had stopped, and the warm damp air from the enclosed garden was filled with the sweet scent of *Olea fragrans* and the sumptuous wisteria spreading its ancient tentacles over the seventeenth-century loggia. Katia Labèque, beautiful in a richly embroidered ottoman gown, sat at her Steinway and began to play, softly at first, a sensual interpretation of a Chopin nocturne. Soon Katia, who is known for her piano duets with her sister, Marielle, as well as for her enthusiasm for a wide range of composers, quickened her pace. She moved wherever her heart took her, from Brahms waltzes to Hungarian dances, and later, with the support of Marco Postinghel on the bassoon and Guido Corti playing the French horn, she ventured into jazz. As the notes from the piano began to fill the candlelit rooms of the Renaissance palazzo, everything seemed to come together. The African wall hangings, the ancient brocades, and the furniture from various continents and eras all became part of one aesthetic symphony. Even the vast Tuscan palazzo, so out of scale with modern life, seemed to regain its role as a grand setting for the display of human talent.

Eight years ago the other half of the world-famous duo, Marielle Labèque, had come across this palazzo quite by chance. At the time, the Labèque sisters were living in London, and Marielle, who is married to conductor Semyon Bychkov, was looking for a pied-à-terre in a

WRITTEN BY MARELLA CARACCIOLO
PHOTOGRAPHED BY BRIGITTE LACOMBE
PRODUCED BY LORA ZARUBIN

**Although the Labèque sisters' musical tastes span the centuries, their music room strikes a purely 18th-century note. The matching instruments are contemporary copies of a pianoforte owned by J. S. Bach. Eighteenth-century frescoes cover the walls.**

**The calm atmosphere of the house makes it the perfect place for musical evenings with Katia Labèque and her friends, right. ■ The French alpine dining table, this page, center, is set with 18th-century pewter plates and 19th-century silverware. The Murano glasses are from Axel Vervoordt. ■ Vervoordt designed the chairs and coffee table in the living room, bottom. ■ A full view of the dining room, opposite page, shows its collection of antique chairs.**



Tuscan town. When she saw this palace she was struck by its potential. It had been empty for several years, and the floors of many of the rooms were covered in carpets of dried leaves. Eventually, she took Katia to see it. "As soon as I entered, I knew this was the place I had been looking for," says Katia, who moved in shortly afterward and shared the palace with her sister and their seven pianos.



"Our first priority is the instruments," Katia explains. Their Steinway grands need ample space and tolerant neighbors. When the sisters were living in London, they discovered that not everyone is fond of having musicians nearby, even if they are the Labèque sisters.

The palazzo also offered the sisters a shortcut to their own past. Though they were born and spent their childhood in the Basque country, where their father ran a clinic for troubled children, the sisters are deeply rooted in Italian culture and music. Their mother, Ada Cecchi (who died five years ago), was a professional pianist from Torre del Lago, in Tuscany. Her daughters started playing when Katia was 3 and Marielle was 5, and her dream was that one day they would make a musical pair. "It seemed impossible," Katia recalls. "As children, we argued continually, but my mother was an incredibly patient and brave teacher." Years later, after they graduated from the Paris Conservatory, the sisters decided to play together professionally. "We discovered we complemented each other," Katia recalls, "and what my mother had dreamed of became our life."



The first step in the journey to transform the palazzo into a home was a phone call to Belgian antiques dealer Axel Vervoordt, who helped the Labèques furnish the vast rooms and recover the original elegance of




1


2


4


5


6



## "AS SOON AS I ENTERED, I KNEW THIS WAS THE PLACE I'D BEEN LOOKING FOR"

—KATIA LABÈQUE













All the rooms delight the eye with beautiful things in unexpected combinations. 1 Vervoordt's modern Brian sofa and Nadia club chair join an 18th-century Venetian mirror and 18th-century French wine table in the living room. A stone ball carved by Buddhist monks sits on the floor. 2 Rock crystal candlesticks by Vervoordt on an 18th-century Venetian mirror-front cabinet in the living room. 3 Katia Labèque's bedroom is draped in silk taffetas, with 18th-century Italian pillows on the bed. The mirror is Italian Rococo, and a Han vase sits on one of a pair of 17th-century Antwerp cabinets. The bed was designed by Vervoordt. 4 An array of antique and modern clothes hangs over a screen in Katia's bedroom. 5 Marielle Labèque. 6 A collection of reproduction 18th-century candlesticks on the coffee table in the living room. 7 Katia Labèque at one of the pianofortes in the music room. 8 The inner courtyard with its formal boxwood design. 9 The columned loggia looks out over the garden; the table is surrounded by an assortment of Southeast Asian bamboo chairs.

**The loggia looks out over the garden. The floors are terra-cotta. The bamboo chair is pulled up to a wine table found in the Burgundy region of France. Sources, see back of book.**




the interiors. "Axel never ceases to surprise me," Katia says. "His knowledge of antiques is incredible, but he is never tied to preconceived ideas of style. His philosophy of interiors is similar to what I try to do with music: take what is good and beautiful from the past and interpret it with a modern sensibility."

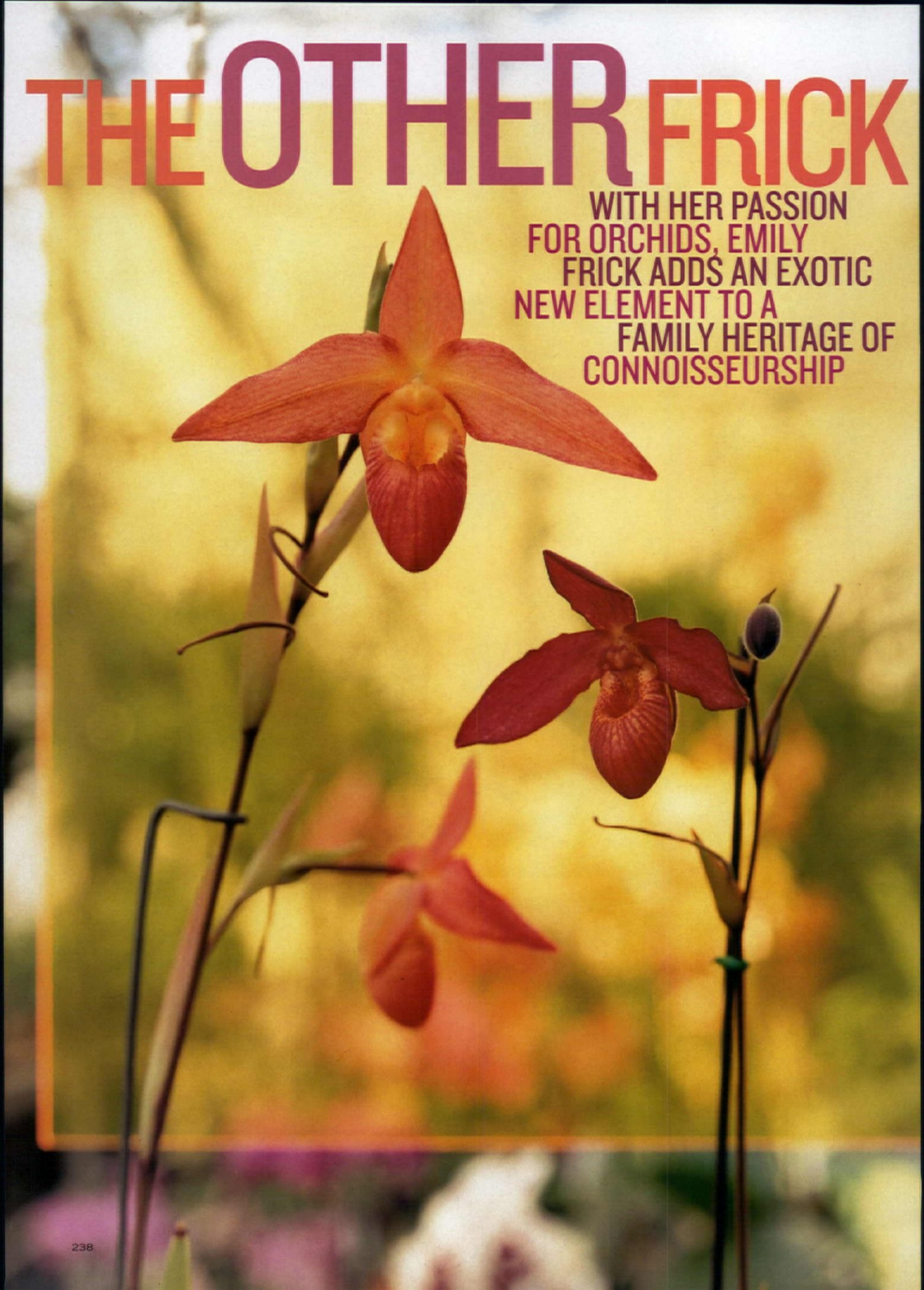
The modernity in this ancient palazzo can be seen in the uninhibited courage behind the bizarre accumulation of objects from different eras of history and various countries. In one room, eighteenth-century gilded Venetian mirrors share space with a collection of antique Cambodian pots. In Katia's bedroom, a carved armoire is surrounded by embroidered robes from Turkey and Uzbekistan that hang on the walls. In the music room, a collection of African fabrics leads into the adjoining dining room. Here and there in various rooms are a number of battered wooden tables, their stains and cracks carefully preserved. "These were used by French peasants to sort grapes in the vineyards," says Katia. As a matter of fact, they look as though they have arrived straight from the fields, grit and all.

What holds such disparate elements together is the Labèques' generous vision of everyday life and their obvious enjoyment of these luxuries. "I am not interested in living in a museum where all the good silverware is stacked away and no one dares drink from ancient glassware," Katia explains. "One needs to be respectful of precious objects, but they must be enjoyed."

There is a huge stone ball, almost waist high, in one of the living rooms. It was made by Zen monks in Thailand and placed at the entrance to their temple as a symbol of quiet energy. Serendipity brought it to the Labèques' home: a reminder that energy rolls on, breathing new life into old compositions. □


I GIVE LIFE TO MUSIC. THE SAME GOES FOR MY HOUSE"
—KATIA LABÈQUE

# THE OTHER FRICK



WITH HER PASSION FOR ORCHIDS, EMILY FRICK ADDS AN EXOTIC NEW ELEMENT TO A FAMILY HERITAGE OF CONNOISSEURSHIP

# COLLECTION



A pair of *Phragmipedium* 'Mandarin' orchids, opposite page. The cultivar at right, Andean Fire, is the offspring of a wild plant collected from a streamside at Machu Picchu. ■ In 1818, William Cattley discovered a new type of orchid in the packing material included with a shipment of plant specimens from Brazil. A modern laeliocattleya hybrid, John Mossman, this page, top, shows why this discovery galvanized the English horticultural world. 'Nobby's Jade,' a green-flowered phalaenopsis, bottom left, is less flamboyant but seductively perfumed. *Phalaenopsis* 'Maria Theresa,' bottom right, is as regal as its namesake.

WRITTEN BY TOM CHRISTOPHER PHOTOGRAPHED BY VICTOR SCHRAGER
PRODUCED BY CHARLOTTE M. FRIEZE STYLED BY SAMANTHA BEER



Forty-six species of phalaenopsis orchids inhabit the jungles of Southeast Asia. So-called epiphytes, which live aloft in treetops, these orchids were collected in years past by felling trees in which they roosted; a single expedition might devastate thousands of acres. The cultivar 'Taida,' this page, was bred by a Taiwanese nursery and cloned in its laboratory. ■ One of Mrs. Frick's prizewinners, Prince Edward of York, opposite page, is an exceptional example of the long-mustached multiflora paphiopedilum orchids from Borneo. This particular specimen won an AM (award of merit) at an American Orchid Society competition recently, earning the plant the right to a personal name. In the future, plants cloned from it will circulate under the title 'Emily,' in honor of Mrs. Frick.



THE PATRIARCH Henry Clay Frick (1849–1919) set the pattern. He was a compulsive collector, first of steel companies and railroads, later of old masters. Eventually, he bequeathed the latter and his Fifth Avenue mansion to the public as one of New York's most notable art museums, the splendid Frick Collection. His descendants maintain an active involvement with the museum, but in recent years, Emily T. Frick—Mrs. Henry Clay Frick II—has also been investing in a less static medium. Orchids are her addiction, and with the assistance of British horticulturist David H. Booth, she has assembled a peerless collection of her own: a glorious indoor jungle of 2,500 living masterpieces.

"Addiction" is a term used advisedly, for, as Booth explains, orchid collecting is more a need than a hobby. Ask collectors, he says, and they will tell you that the desire for more and rarer specimens infects them like an incurable virus. Mrs. Frick's analysis is more prosaic. For her, the collecting did indeed begin as a need—the need to fill the brace of greenhouses that her husband had given to her as a birthday present.

The focus on orchids sprang partly from Booth's enthusiasm—he has managed *(Cont. on page 279)*

Sprung from a forced mating of two distinct species, this "moth" orchid (*Doritaenopsis* 'Silvia's Dream'), this page, bears sprays of 6-inch flowers that do indeed suggest a flock of gaudy insects at rest. ■ One of Mrs. Frick's beloved species orchids, *Paphiopedilum armeniacum*, opposite page, was the discovery of a Chinese botanist who found it growing on the rocky slopes of Yunnan in 1979.









Another phalaenopsis, the beautiful hybrid, opposite page, has not yet won an award and so has not earned the right to a personal name. ■ Rarely seen in cultivation, *Cyrtopodium punctatum*, this page, a native of southern Florida, periodically seems to die, dropping all its leaves; but that, says Booth, is just a ruse—after resting for a couple of months, the plant bursts forth again with these striking sprays of blossoms. Sources, see back of book.



# LUNAR LANDING

## HARD BY GROUND ZERO, THIERRY DESPONT'S PERSONAL

WRITTEN BY MARTIN FILLER

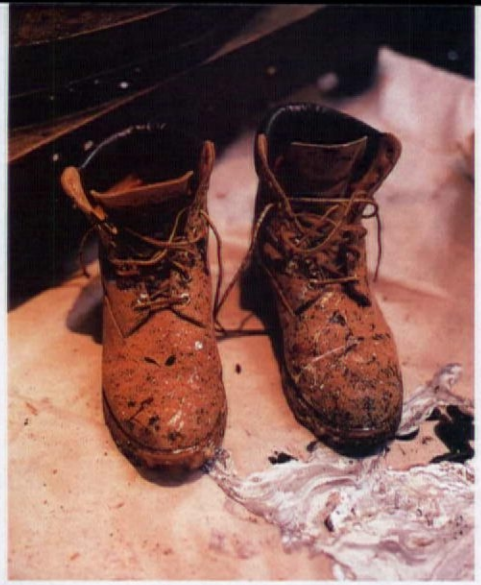
PHOTOGRAPHED BY FRANÇOIS HALARD

PRODUCED BY JAMES SHEARRON

Thierry Despont in his studio in front of *NB 09*, one of his immense moonscapes. *PNB 17* is on the floor behind him, and *NB 03* looms at far right.



# PAINTING STUDIO GIVES HIM A WINDOW ONTO THE INFINITE



LAST SEPTEMBER 11, triple threat Thierry W. Despont—architect, decorator, and painter—watched, with horror, the destruction of the World Trade Center, just nine blocks south of the former warehouse he had converted into offices for his firm. Though his staff fled homeward, and the surrounding TriBeCa neighborhood was sealed off, Despont remained at his post, one street away from the house he shares with his two daughters. "I was alone, and have six bathrooms here," he says with his particular mixture of pragmatism and philosophical sangfroid, "and I thought I could last at least a week without water."

But rather than attending to the business as usual of his high-powered international practice, he retreated into the spacious north-facing studio on the ground floor of the six-story structure, turned on music, and immersed himself in painting, which he sees as just as central to expressing his creativity as architecture and interior





Despont works on one of his paintings, above; his boots sit on a canvas drop cloth, top. The main lobby of the office, right, uses a former machine tool calibrating bench from Wyeth, NYC, as a table. The wooden ball, once used as a stand for circus elephants, came from Anthony Outred Antiques, London; the mahogany screen in the background is by Despont. The metal bench came from a bus depot. His paintings, from left: *NB 05*, *NB 12*, and *NB 01*. ■ Opposite page: A model poses for Tadeusz Sudol, left, and Mark Beard in Despont's drawing studio. The blown-glass armillary sphere overhead is by Dale Chihuly. The round mirror is framed with salvaged ceiling molding. The armchair is a prototype by Despont.



Despont's art and designs fill his office. He designed the sofa and had it made by La Chaise de France, Easthampton, MA. The mural is by Despont, Mark Beard, and Chris Kelly. The coffee table is made from salvaged timber and a construction dolly. A set of Pollock chairs from Knoll surrounds the table. The sculpture is by Dale Chihuly. Sources, see back of book.

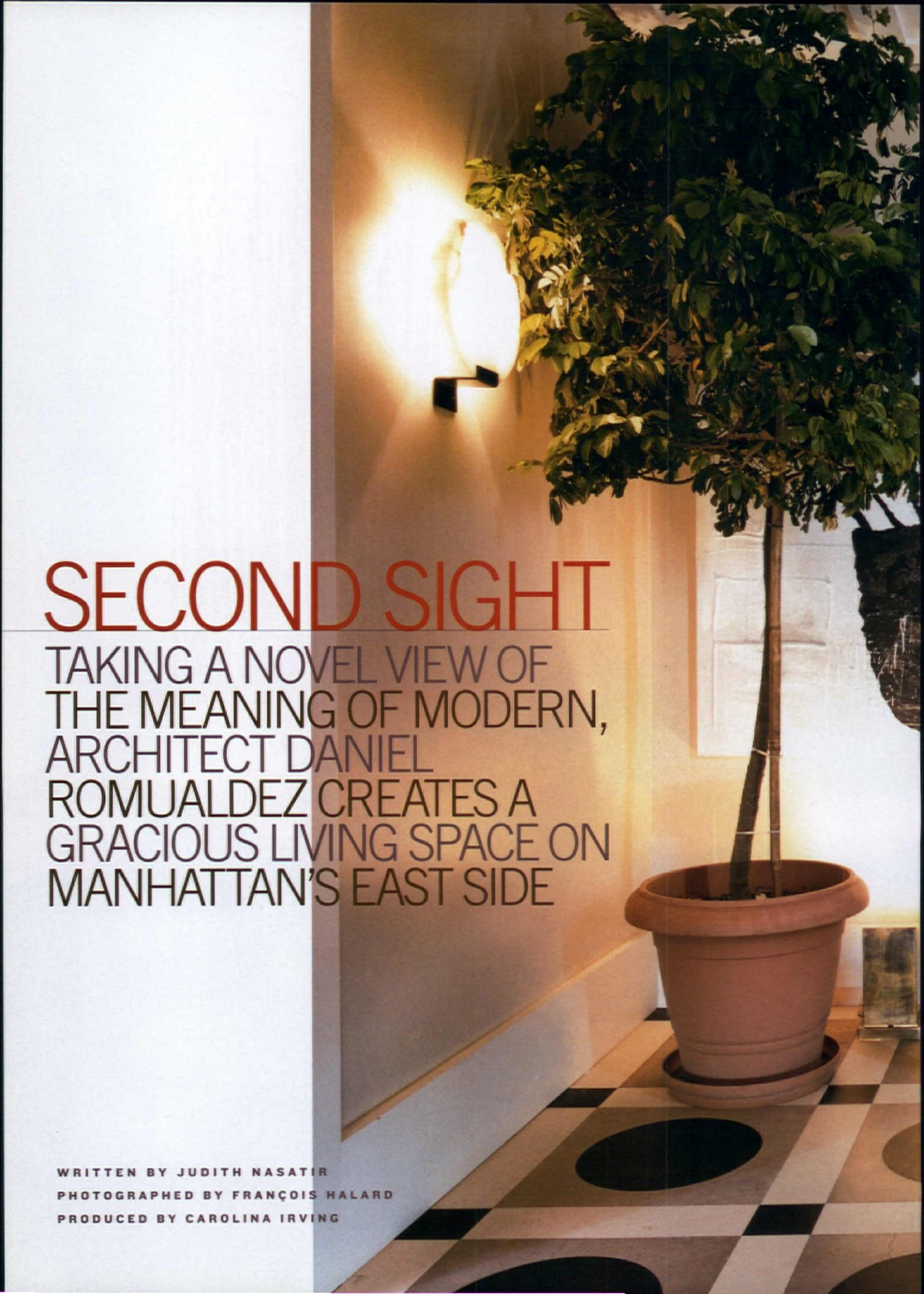
design. "It was therapeutic," he recalls. "It was a way of saying, 'Well, it's not going to stop me.' "

Despont had already been working on a series of semiabstract studies of the moon, inspired by his pursuit of astronomy at his French vacation home on the clear-skies Ile d'Yeu in the Bay of Biscay. But after 9/11, that cosmic subject matter took on new meaning. "In the twenty-first century, we are turning more toward the stars," he believes. "This is somehow where our future is." The results—immense tableaux mixing acrylic and oil paints, varnish, acid, collage paper, and ink applied in richly textured impasto onto boards, canvas, and panels of lead, copper, and aluminum—will make their public debut at the Marlborough Chelsea gallery in September.

DESPONT'S SCIENTIFIC fascination with the moon recalls the lunar craze of the Victorian Age, and indeed his colossal compositions look like blowups of the first camera depictions of Earth's satellite made through telescopes. "I have a great photographic lunar atlas that was produced at that time," he says. "Its composite images were taken in different light and with artificial color, so I think my paintings are just as real."

"In the nineteenth century," says the history-minded Despont, apropos of his refusal to be typecast as a builder, "if you were an architect who did not paint, you would have been a really bad architect. The more I paint, the better an architect I am, and vice versa." □





# SECOND SIGHT

## TAKING A NOVEL VIEW OF THE MEANING OF MODERN, ARCHITECT DANIEL ROMUALDEZ CREATES A GRACIOUS LIVING SPACE ON MANHATTAN'S EAST SIDE

WRITTEN BY JUDITH NASATIR
PHOTOGRAPHED BY FRANÇOIS HALARD
PRODUCED BY CAROLINA IRVING



## designer savvy

Daniel Romualdez's many references to the work of Adolf Loos, including the leather doors that separate the foyer from the living room, help establish the sense of early modernism that pervades the interior.

## trade secrets

**FLOORING** The stenciled limestone floor was inspired by a floor at the Château de Groussay.

**FURNITURE** The Regency hall bench is from Kentshire Galleries, NYC, and the Klismos chair is 19th century.

**LIGHT** Romualdez designed the sconce, which was made by Stephen Downes Alabaster Light Sculpture, Inc., NYC.

**ART** The painting is by Donald Baechler.



EXAMINE THIS NOT SO hypothetical design dilemma. A client wants a modern interior, but lives in a space that far predates the mid-twentieth century, the era that produced the furnishings we think of as "modern" today. What's more, because this client is an architect, it is essential that the decor agree with the architecture, in terms of period and style. So what's the solution? One way out is to reshape the problem, which is what architect Daniel Romualdez, above, did in the extraordinary Manhattan apartment he has made for himself in a Charles Platt–designed building that dates from roughly 1910. He redefined the when and where of what is modern.

Romualdez's place, actually two apartments combined, encompasses an area just shy of 3,000 square feet, with entry foyer, living room, library, bar, kitchen, dining room, bedroom, and sitting room/office. The living room still has its original leaded-glass window, which nearly spans the width of the room and rises a jaw-dropping 20-plus feet to the ceiling. Romualdez has filled the apartment with things that he has had for years. They happen to be things that, except for the highest-tech electronics and some contemporary art, might have last been

## designer savvy

**Back-to-back banquettes in the living room help to bring the double-height space down to human scale by creating smaller areas for people to gather.**

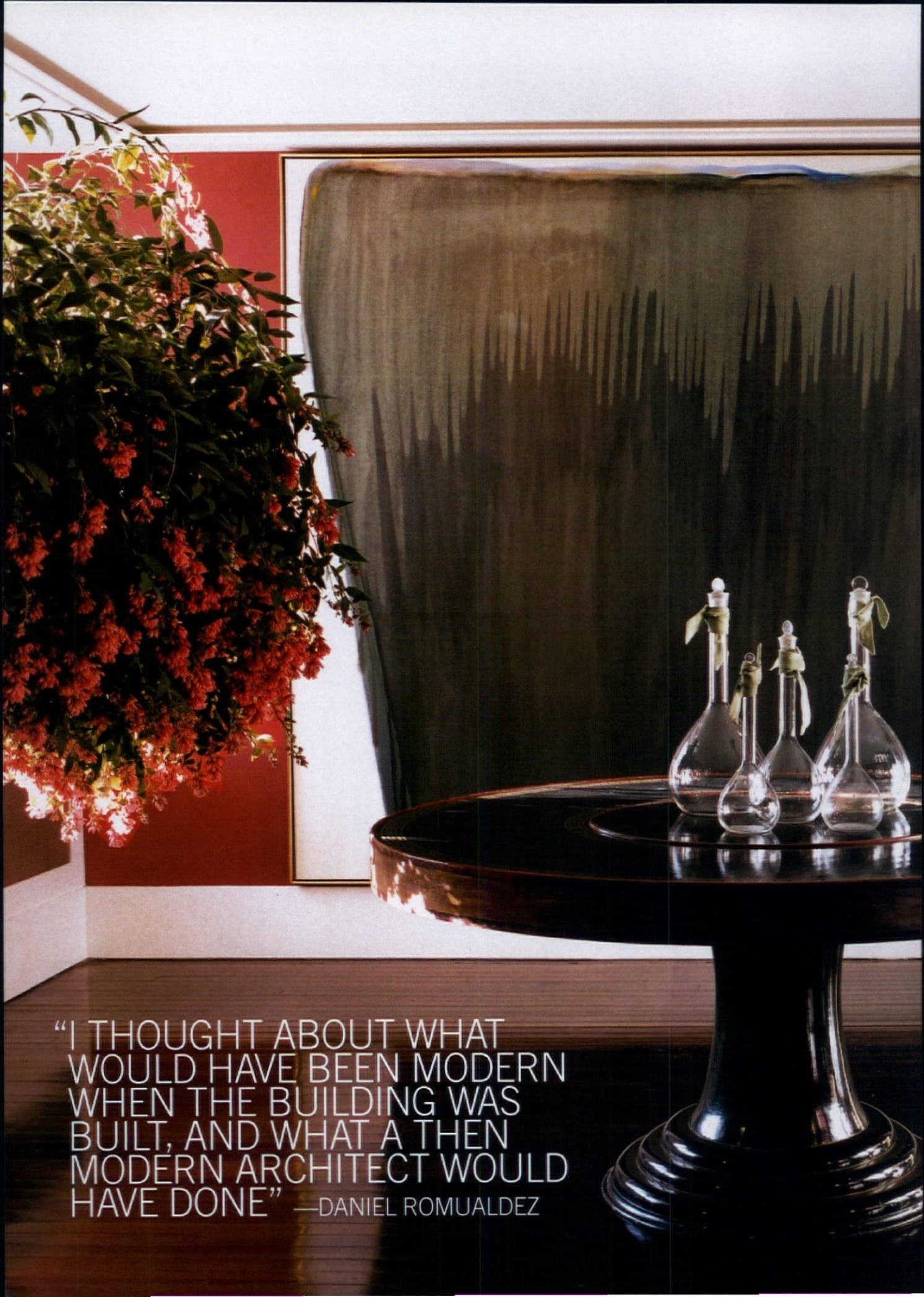
## trade secrets

**FURNITURE** The Cannes banquettes, upholstered in Royale Cream, are from Crate & Barrel; the gilded Klismos chair is 18th-century Swedish. The architect's table at the window is from Amy Perlin Antiques, NYC.

**ART** The sculpture over the door is by Lynda Benglis.






"I THOUGHT ABOUT WHAT WOULD HAVE BEEN MODERN WHEN THE BUILDING WAS BUILT, AND WHAT A THEN MODERN ARCHITECT WOULD HAVE DONE" —DANIEL ROMUALDEZ



considered au courant a century or so ago. Yet even without the obvious elements of today's most up-to-date style—pieces by Eames, Noguchi, and Nelson, for example—Romualdez's interior is clearly modern. It's all in the staging.

Romualdez had lived in his high-ceilinged apartment for roughly a decade before he reinvented it with this renovation. The living room used to be a duplex space, and the bedroom was where the library is now. When the place next door came on the market, Romualdez snapped it up, but he waited a few years before creating the apartment shown here. "After I had lived in the combined space for a few years and gotten to know it, I had a sense about how to make it more comfortable," Romualdez says. "I thought it would be nice to do something more modern, but not a loft. The proportions of the rooms didn't lend themselves to that, and it's always a good idea not to fight the architecture. So I thought about what would have been modern when the building was built, and I tried to imagine what a then modern architect would have done with it."

One of the then modern architects he thought of was Adolf Loos, and another was Edwin Lutyens, both of whom played more or less significant roles in the genesis of twentieth-century modernism, particularly in the evolution of the open plan and the reduction, and eventual extinction, of applied architectural ornament. With Loos and Lutyens very much in mind, Romualdez began to organize the interior and reorient the

## designer savvy

**Romualdez cited an early-20th-century vogue for dining rooms that were painted a deep shade of red as the inspiration for his own claret-colored space, which also has dark-stained floors.**

## trade secrets

**FURNITURE** A 1940s French dining table sits next to a pair of Swedish Louis XVI–style chairs covered in leather.

**ART** The painting is by Morris Louis, who is represented by Paul Kasmin Gallery, NYC.














## designer savvy

**Romualdez credits the color theories of Edwin Lutyens as the source for his black lacquered hallway and wet bar, and black-walled library, as well as for his decision to make each room in the apartment a different color.**

## trade secrets

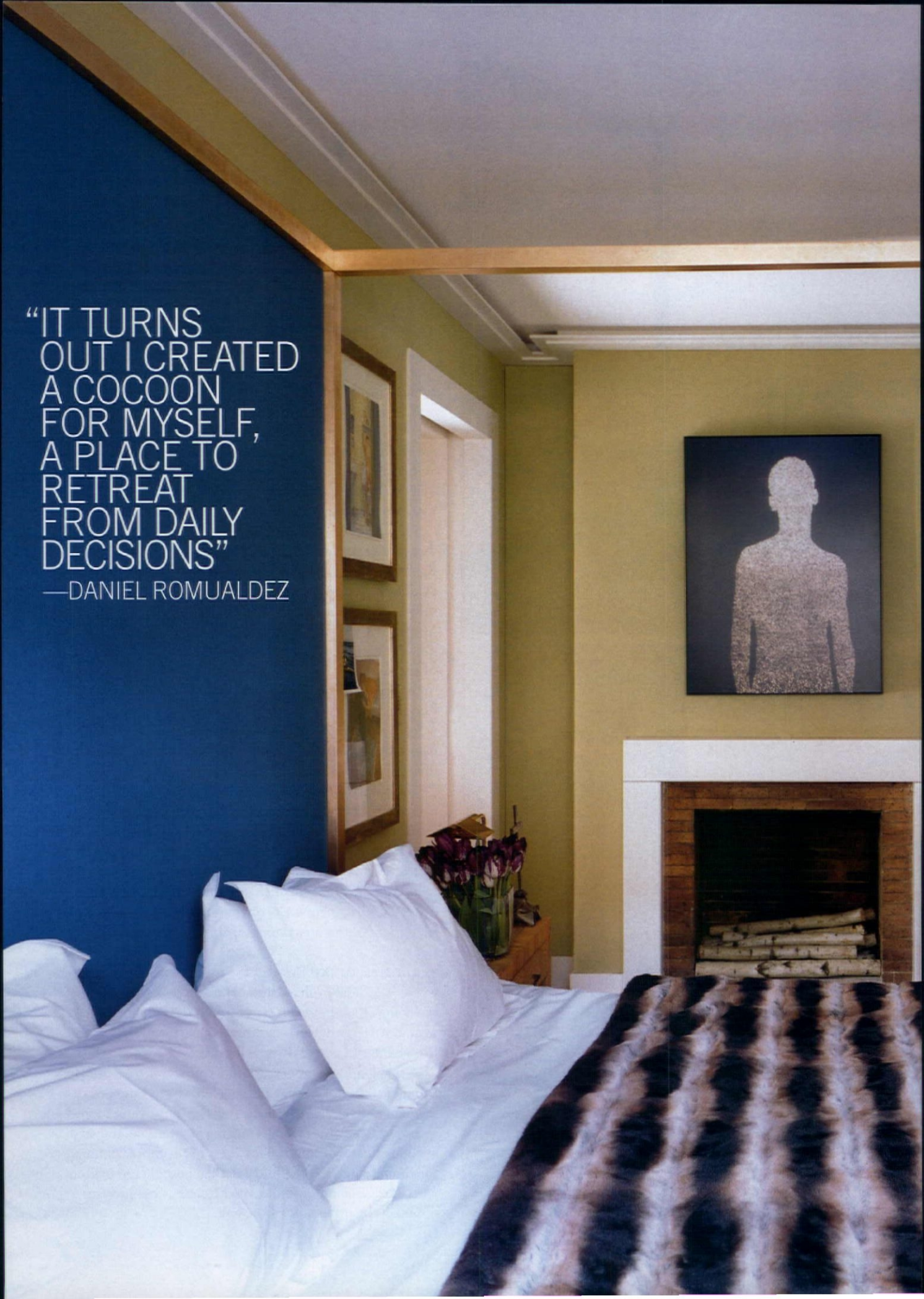
**FURNITURE** A 19th-century Biedermeier hall chair sits next to a 19th-century Scottish console, bottom left. The kitchen, top right, features a Miele oven and hood, a zinc and Corian table Romauldez designed, and custom countertops in zinc.
**ACCESSORIES** The rock crystal table lamp, bottom left, is from R. Louis Bofferding, NYC.
**CARPET** Library rug, top left, designed by Emilio Terry.
**ART** The wall sculpture is by Nancy Rubins. A Julian Schnabel hangs in the kitchen. Drawings by Emilio Terry hang over the bar, bottom right.

rooms. "Basically, I gutted all the walls," he says, "then rebuilt them so the rooms would flow naturally from one to another, and so that all of them would line up with the windows. Now you always know where you are."

The public spaces open directly off the hub of the foyer. Romualdez's love of Loos is evident in the pseudo stoa that opens into the extreme space of the living room: "I love his use of classical ornament, and of the Doric order, in his early work. It's a coincidence, but there happen to be Doric columns at the entry to this building. The coffered grids of the living room ceiling were inspired by a Loos-designed café in Vienna." Carefully arranged seating areas break the dramatic space into habitable areas.

The library, where, Romualdez says, small groups gather, is lined in black lacquered shelving, a choice that he says owes much to Lutyens: "Lutyens had a theory that black was all the colors combined. He did a room with black walls, and I think he did a room with each wall painted a different color. I wanted to try a black room, because I knew I couldn't convince a client to do one. And each room of this apartment is a different color."

STRAIGHT AHEAD through the foyer is the dining room, which is apsidal in shape and painted a delicious shade of red somewhere between claret and pomegranate. "There was an early-twentieth-century vogue for dining rooms this shape and color," Romualdez says. "I toyed with the idea of hanging drapery around the room, like Renzo Mongiardino did in that famous bedroom, but it didn't seem modern enough. Besides, you'd see only the scalloped space just below the ceiling. Hanging pictures had the same general effect, without the fussiness of the fabric." Joining the dining room to the library is a black lacquered hallway with a bar area on one side; the kitchen is behind closed doors on the other side of the hall. ▷


"IT TURNS OUT I CREATED A COCOON FOR MYSELF, A PLACE TO RETREAT FROM DAILY DECISIONS"
—DANIEL ROMUALDEZ



## designer savvy

**Romualdez used color to create a different rhythm as one moves from room to room, and used a different material on each floor. He finished several surfaces in cork, a material commonly used in the early 20th century.**

## trade secrets

**FURNITURE** Romualdez designed the gilded four-poster bed.

**FABRICS** The walls are covered with Creation Baumann's Cavallo wool, through Pollack. Clarence House's Oliveto linen in Genziana covers the headboard. The faux fur throw is from Scully & Scully.

**ART** A photograph by Christopher Bucklow hangs over the mantel.

**CARPET** Tensa rug, from Patterson, Flynn & Martin. Sources, see back of book.

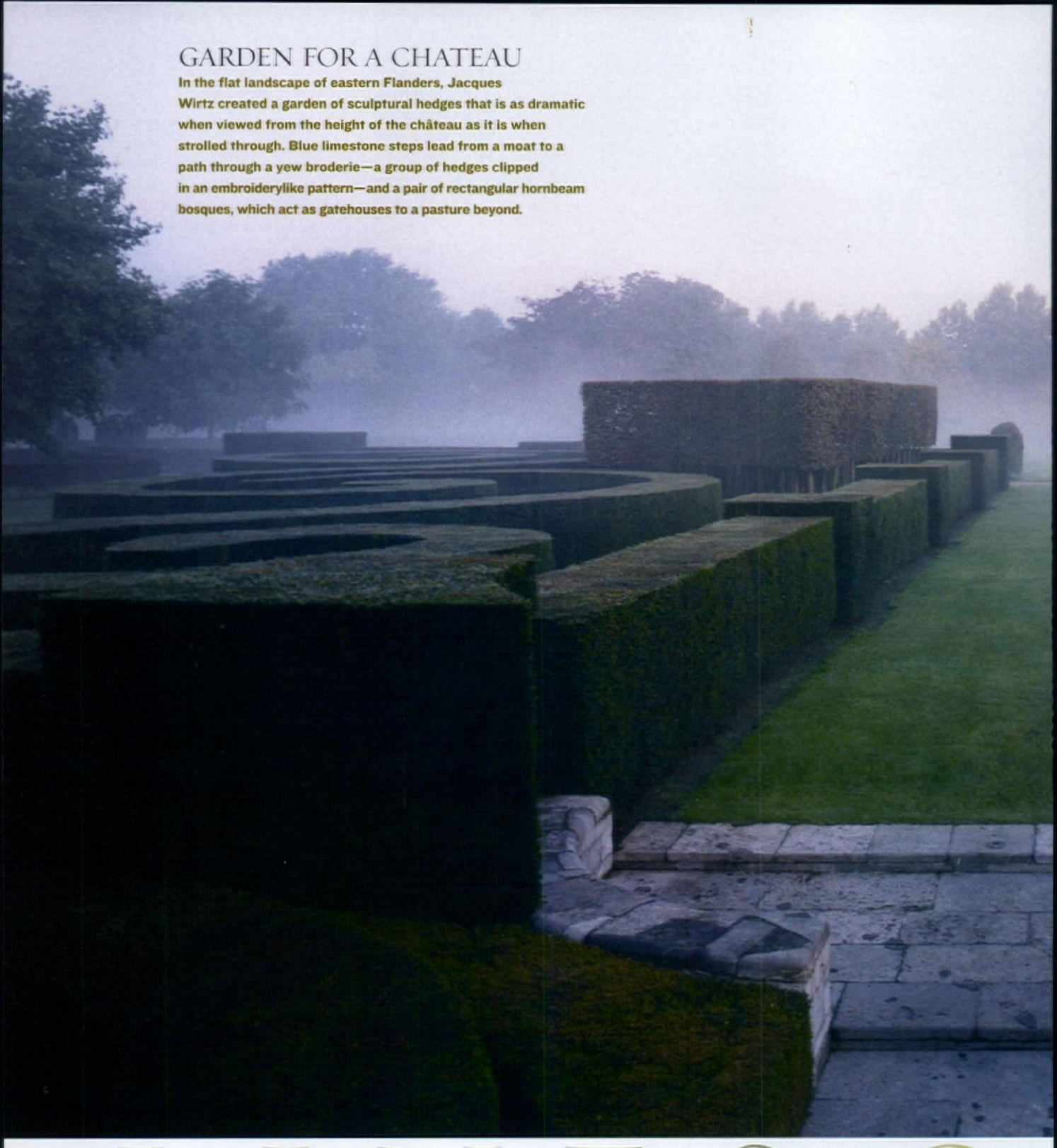
The private spaces—the apple green bedroom and the cork-lined sitting room/dressing room/office—extend off the foyer, behind closed doors. In these rooms, as elsewhere in the apartment, Romualdez can cite specific references for the decisions he made about design and materials. "I'm stimulated by the things I read," he explains, "and I loved the idea of Proust working in a cork-lined study. Perhaps that's why I used so much cork in the apartment."

Because Romualdez was designing the place for himself, he got to "scratch all my itches." Some of those itches are visible in photographs. But others can't be seen: what the place actually feels like during the day and at night, the changing quality and incredible quantity of natural light, the rhythm of moving from colored room to dark room to white room, the sheer luxury of the space itself. Even Romualdez didn't realize the full effect of his work until recently. "I had knee surgery," the architect recalls. "I spent little time at the office and was, for the most part, stuck here for a few months. I'd never spent so much time at home during the day. But it was fun to be here. It turns out that I created a cocoon for myself, a place to retreat from all the decisions one deals with on a daily basis." If that's not modern, what is? □

*Judith Nasatir is a writer in New York.*

## GARDEN FOR A CHATEAU

**In the flat landscape of eastern Flanders, Jacques Wirtz created a garden of sculptural hedges that is as dramatic when viewed from the height of the château as it is when strolled through. Blue limestone steps lead from a moat to a path through a yew broderie—a group of hedges clipped in an embroiderylike pattern—and a pair of rectangular hornbeam bosques, which act as gatehouses to a pasture beyond.**



# LINES O

BY CHARLOTTE M. FRIEZE  PHOTOGRAPHED BY AERNOUT OVERBEEKE



# F FORCE

## LANDSCAPE DESIGNER JACQUES WIRTZ DEMONSTRATES THE ARTISTRY OF ORDER IN TWO BRAVURA GARDENS IN HIS NATIVE BELGIUM



As the owner wanted a landscape with few flowers and no azaleas, Wirtz's design comprises pure green architecture. He adds color to the January landscape with hedges of evergreen yew shrubs and beech, deciduous trees that hold their coppery fall foliage. With buttressed walls, the beech hedge obscures the view of the potager and greenhouse. Two boldly geometric bosques of limbed-up hornbeam rise above the yew scrolls, at the right.

"WE HIRED Jacques Wirtz to design our garden because we wanted a masterpiece," says a Belgian art collector who lives in the Flemish Ardennes near Ghent.

While another landscape architect might feel pressured by such high expectations, Wirtz isn't afraid to make bold statements himself. A quiet and gentle octogenarian, he has spent the past five decades building a reputation as one of Europe's most distinguished and innovative garden designers. In his work, trees, shrubs, and grasses are sculpted into unexpected volumes as varied as cubes, pyramids, battlements, and turrets, as well as into the sinuous hedges that have become his signature. Wirtz established his practice in 1948 in Schoten, a suburb of his native Antwerp. The firm was recently renamed Wirtz International, and has expanded with the addition of sons Peter and Martin Wirtz to the team. The organization is known for its gardens for such clients as Catherine Deneuve, and has drawn wide attention for its public projects, such as one in the Tuileries in Paris. Two recent private commissions in Belgium, shown in these pages—one, the grounds of a sixteenth-century château in eastern Flanders; the other, the gardens of the aforementioned art collector's modernist villa—offer an intimate look at Wirtz's designs. Both demonstrate his approach to garden design as a musical composition: a rational, ordered exercise that produces sublime emotional responses. In each landscape, "we create tension, then we release it," says Wirtz. "Like music. Like a Bach fugue." ▷











In the hornbeam bosques, the tall, straight trees were planted in quincunxes, geometric groupings of five. The pattern allows the branches to be clipped in a solid rectangle. In winter, the fallen leaves form a perfectly rectangular bronze carpet in a field of green.



"WE CREATE TENSION, THEN WE RELEASE IT. LIKE MUSIC.



A rose arbor, top, acts as a gateway to an allée that leads to a pavilion. Beech hedges separate the garden from a moat. ■ Next to the pasture, above, centuries-old chestnut trees, still producing fruit, mark the original drive.

Wirtz often designs while listening to music as varied as Bach and Brubeck. He met his client the art collector at a classical music concert. There is something symphonic in the tantalizing buildup before the garden is revealed on that client's property—37 acres of rolling hills that were a Renaissance-era hunting preserve. At the entrance, a hedged allée of limbed-up trees focuses the visitor's eye like blinders. One next passes through several "green rooms" to reach the front door. "Walking through a garden must be a discovery," says Wirtz, who heightens the sense of mystery and revelation with plantings that orchestrate the views and direct vehicular and pedestrian traffic on the estate. He brings hedges up to the house, where they embrace terraces and limit the vistas of the valley below. The walls swirl in small arcs around the house, designed by the Belgian



# LIKE A BACH FUGUE"—GARDEN DESIGNER JACQUES WIRTZ



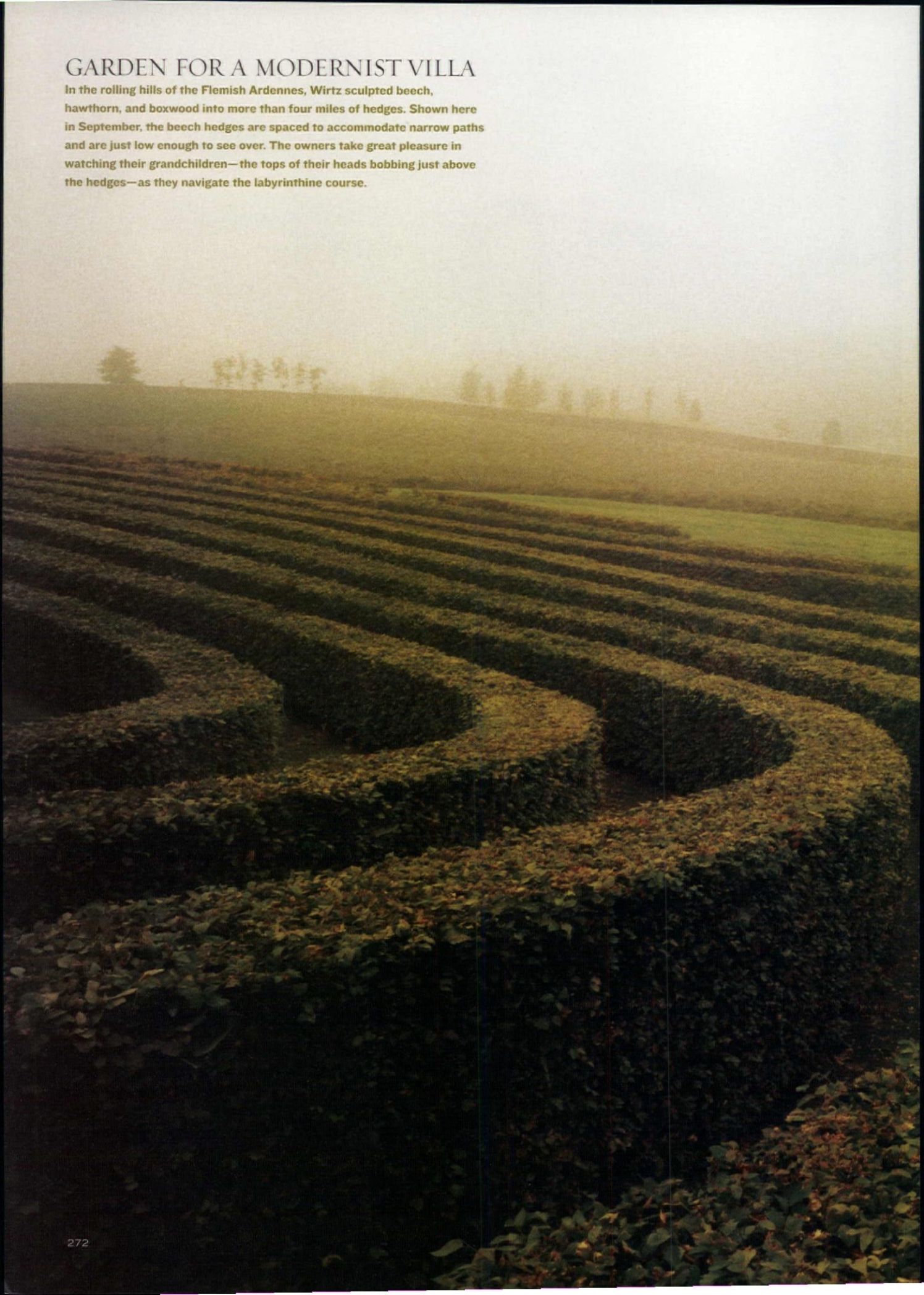
architect Jean Paul Descordier, defining the car park and the vegetable and cutting gardens.

"If you have the opportunity to make a bold stroke, you have to do it," says Wirtz, describing the more than four miles of hedges that link the house and the pastoral landscape. Curved hedges of beech make the most dramatic statement. Emanating from the house in tight rows, they spill down the hill around mature fruit trees, before fanning out to meet a secondary network of hawthorn hedges. From the tower that tops the house, a visitor sees the playfulness in Wirtz's design. The beech hedges make a tribute to music, forming an immense G clef that surrounds the house. But from that vantage one also sees how the hawthorn hedges flow into the folds of the hills, assimilating the garden into a timeless bucolic landscape reminiscent of a Brueghel painting. ▷

**The sharply geometric forms of yew cubes and elegant scrolls, top, accentuate the winter landscape near the château. ■ Coppery beech edged with dark brown hawthorn, above, curves around the pastures.**

# GARDEN FOR A MODERNIST VILLA

**In the rolling hills of the Flemish Ardennes, Wirtz sculpted beech, hawthorn, and boxwood into more than four miles of hedges. Shown here in September, the beech hedges are spaced to accommodate narrow paths and are just low enough to see over. The owners take great pleasure in watching their grandchildren—the tops of their heads bobbing just above the hedges—as they navigate the labyrinthine course.**







THESE ARE LANDSCAPES FOR ALL SEASONS: REFRESHING IN



**Tall columns mark the ends of each row of the beech hedges, top. ■ "I can't imagine a garden without hedges," says Wirtz, above, standing at the end of the same beech columns in January.**

The second garden, the 30-acre grounds of a sixteenth-century château, sits on the flat pasture land of eastern Flanders. It was landscaped in the nineteenth century as an English-style park, and Wirtz's architectural forms respect the history of the place, incorporating the centuries-old trees and fields. Near the château, which is surrounded by a moat, are classical garden elements such as a rose arbor and courtyards enhanced by trees that have been pleached—their branches trained to entwine into walls.

Wirtz's more distinctive touches can be seen across the moat, in a broderie of tall clipped yew hedges and two rectangular bosques of hornbeam. A vast, sinuously curving, rampartlike berm defines the garden and acts as a backdrop to its more sculptured features. The berm is covered densely in beech and topped by pleached lindens. Within its embrace, Wirtz created pastures surrounded by hawthorn



THE SUMMER, AND EVEN MORE STRIKING IN COLDER MONTHS



hedges (an old northern European tradition) and added solitary shade trees to give a sense of scale to the enclosure. At one spot, a gazebo sits atop the berm. In summer, guests take rowboats across the moat and head to the gazebo for drinks and to admire the view of the old château.

Magnificent as it is, this garden is still being refined. "Wirtz returns regularly," says the owner, "questioning what he designed, always striving for higher quality." Wirtz knows that a garden is ever changing. Both of these Belgian designs are landscapes for all seasons. In summer, contrasting greens are subtle and refreshing. In colder months, the gardens are even more striking, as brassy red leaves of beech and hornbeam appear, glowing in the mists. "If the garden does not have expression during the winter months, it is not a good garden," says Wirtz. These are very good indeed. ▷

**At the entrance to the property, in the distance, top, hedges of hawthorn and beech embrace an allée of shade trees. ■ The hedges flow into the rolling hills of the Flemish Ardennes, above.**

In some seasons, this landscape is imbued with an almost gothic atmosphere of mystery and discovery. Here, layers of the garden and house come into view through a January mist. Wirtz designed the hedges to flow around existing trees from an old orchard as well as the young fruit trees he added. Sources, see back of book.





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## blueprint

*(Cont. from page 178)* the Metropolitan Museum of Art's surprise-hit exhibition of tapestries earlier this year have made them a hot commodity. Tapestries depicting grape harvests are now popular status symbols among owners of California wineries for their tasting rooms, and wide-ranging collector Paul Allen of Microsoft has bought a magnificent hunting tapestry for his home in Bellevue, Washington.

AMONG THE SHOWSTOPPERS of the biennale will be a stunning set of three garden-inspired Beauvais tapestries from about 1690 at the stand of Left Bank specialist Dominique Chevalier. Exquisitely detailed, down to the leaves of the topiaries, the fanciful series is so irresistibly joyous that one wishes that some new-economy Midas would build a room in his mega-mansion to show off and revel in this million-euro marvel.

Unlike London dealers, among whom there is a more collegial atmosphere, their Parisian counterparts are notorious for their competitiveness with one another, as well as for their love of scandal and intrigue. Backbiting and undercutting are typical among a group that would have flourished in the Versailles of Saint-Simon. For example, this year marks the return to the biennale of the involuntarily exiled Ariane Dandois, the Deneuve-esque dealer who specializes in Empire and other early-nineteenth-century furniture. The longtime *belle amie* of Baron Elie de Rothschild, who is the acknowledged father of her daughter and the reported backer of her business, Dandois was bumped from the biennale a few years back for allegedly overrestoring her pieces.

She nonetheless attributes the ill will of her colleagues to sexist jealousy, claiming, "Those guys are against you just because you're a woman," and overlooking the notable success that Madeleine Castaing had in the Paris antiques trade when Dandois was but a schoolgirl. It is this kind of very French subplot that gives the Biennale des Antiquaires a piquant undercurrent that complements the heady glamour and extraordinary quality of its goods, and sets it apart from the bland internationalization of the new global art market. □

## the other frick collection

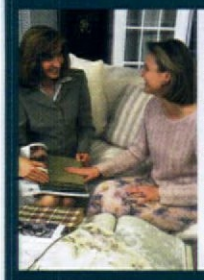
*(Cont. from page 241)* the gardens on the Fricks' New Jersey estate for almost 20 years—but also because Mrs. Frick savored the surprisingly domestic rewards of these fantastical plants. Since an individual specimen may stay in bloom for weeks or even months, she has found orchids to be unequaled for bringing the house to life. In particular, she recalls the striking combination of yellow calanthe orchids and paperwhite narcissus with which the Duke of Devonshire had enriched the guest quarters when the Fricks stayed at Chatsworth, the duke's legendary estate. Now Mrs. Frick always has a dozen or more specimens blooming in her New Jersey home, and more in her New York residence.

She's intrigued by wild-type species orchids, and by the perspective these less refined flowers provide on the development of modern hybrids. It is the Venus slipper orchid, a species of the genus *Paphiopedilum,* that intrigues Booth, particularly the multiflora types from Borneo. They are especially challenging to grow, but the blossoms, when they emerge, are extraordinary. Anatomic in a way that would make a Mapplethorpe blush, these flowers sport mustaches of drooping petals that may stretch to a length of four feet.

Mrs. Frick's orchids have been triumphing at orchid shows, winning several American Orchid Society awards and one of the prized First Class Certificates. (Only a handful of FCCs are awarded worldwide in any given year.) And Booth has been breeding these prizewinners, fertilizing them with pollen from another collector's FCC stud. This is an act of faith: it's a six-month wait for the seeds to mature, and then, after they are sowed in flasks of nutrient agar, 8 to 12 years before the new plants flower.

But Mrs. Frick's collection is already cross-pollinating with that of Henry Clay the first. Galen Lee, the horticultural designer who manages the museum's garden and floral decorations, is himself an orchid addict. Plants he acquired to star at his institution's special events were a foundation of Mrs. Frick's collection. Now she loans him her new masterpieces. And why not? It's all in the family. □

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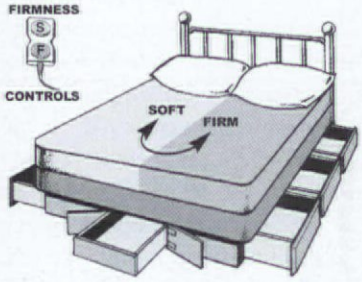
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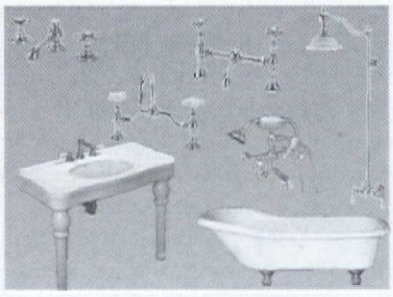
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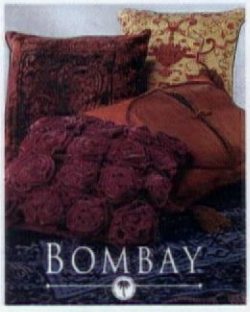
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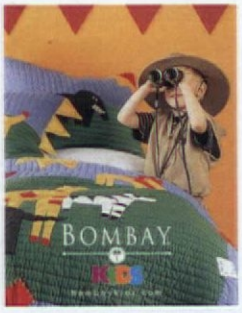
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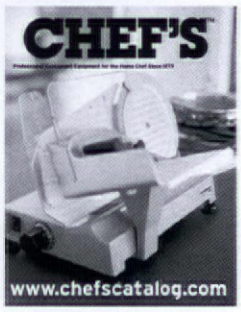
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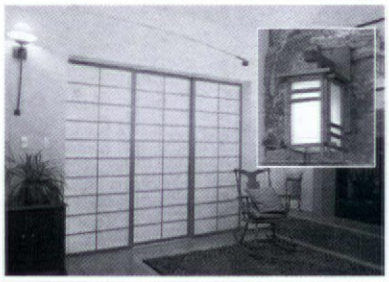
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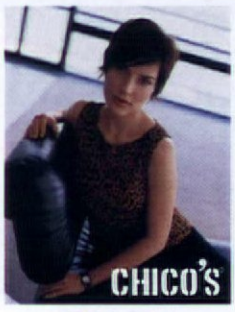


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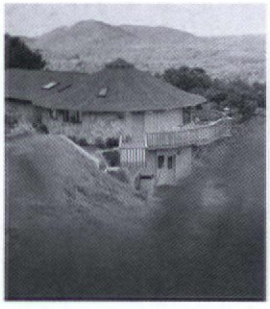
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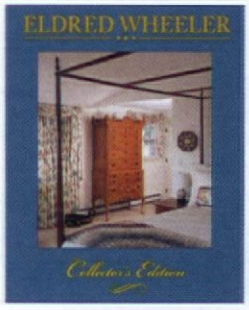
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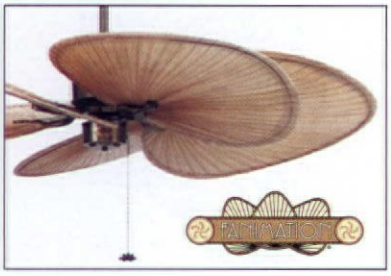
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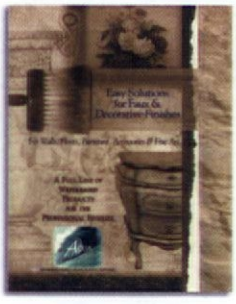
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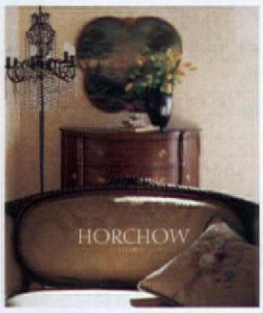
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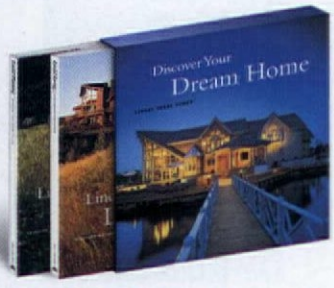
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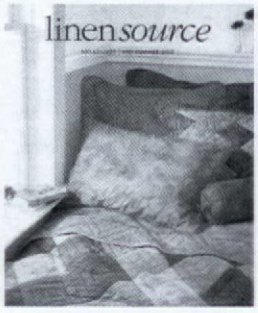
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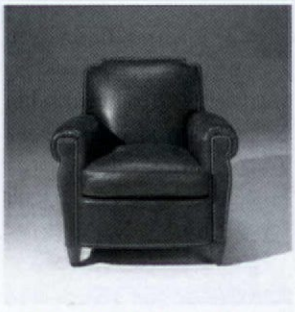
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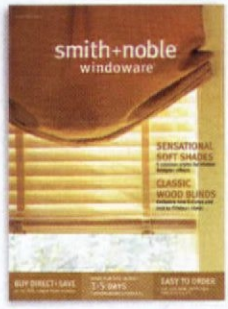
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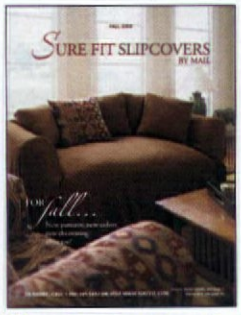
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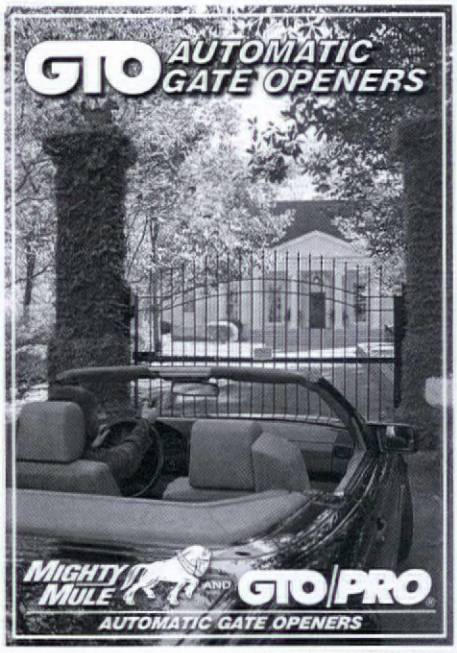



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Banquette **upholsteries**, Pewter strié velvet, by Bises, Bergamo Fabrics Inc., and Boussac Fadini's Douro antique velvet in Taupe. Alabaster and bronze **sconces** by Pierre Chareau, Urban Archaeology, NYC. 212-431-4646. urbanarchaeology.com. Custom cowhide **rug**, A.M. Collections, Ltd. **Speakers**, Wegg3, L.A. 310-577-9148. wegg3.com. **Pages 212-213**, Wegg3, L.A. 310-577-9148. weggs3.com. Glass cylinder **vase**, Emmet **chairs** in Fawn velvet and maroon and olive striped velvet, Aero **club chairs**, and mahogany Cigar **floor lamp**, Aero Ltd. Mahogany dining table, Christie's, NYC. 212-636-2000. christies.com. Oak and brass **side table**, Maison Gerard Ltd., NYC. 212-674-7611. maisongerard.com. French brass **candlesticks**, ca. 1920, Blackman Cruz, L.A. 310-657-9228. Vintage mercury glass **lamp**, Paterae Inc., NYC. 212-941-0880. **Pages 214-215**, Two Zero C Applied Art Ltd., London. 011-44-207-720-2021. 280 Modern, NYC. 212-941-5825. 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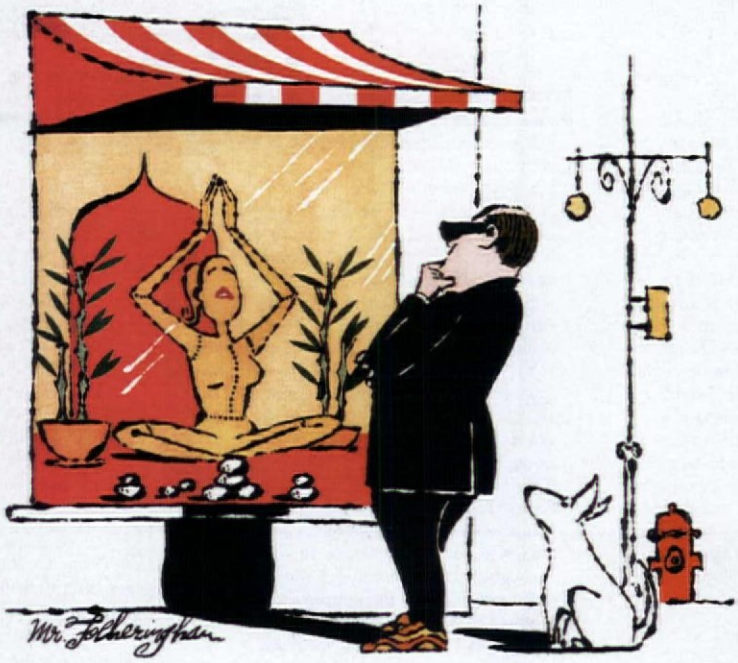
# the testy tastemaker

## Beginning this month, our style arbiter blows the whistle on crimes of design. In this installment: Zen fashion, vintage decorating tomes, and Times Square excess

by mayer rus

PERHAPS I SUFFER from cultural and spiritual myopia. Or maybe it's just that my chakras are desperately in need of an alignment. Whatever the case, I have grown increasingly weary of the current mania for Eastern arts and religious practices. I cringe at the awed reverence of those people who embrace every novelty sushi roll as a stepping-stone along the path to true enlightenment. I've simply had enough of *feng shui* seminars, desktop Zen gardens, inelegant stalks of lucky bamboo, and Chinese meditation stones placed alongside large-screen televisions.

Another risible corruption of Eastern spirituality was recently brought to my attention, in the form of a press release breathlessly heralding a new collection of yoga-inspired mannequins created by fashion model Christy Turlington. Are department store vitrines really an appropriate venue for contemplating the venerable practice of yoga? Despite my curiosity at seeing a synthetic version of Ms. Turlington assuming the Congress of the Cow position in the window of Saks, I think the answer is no.




I readily acknowledge the true beauty of much Eastern art and design, and I do not contest the validity of such ancient arts as *feng shui*. I'm simply afraid I'll one day walk into FAO Schwarz and find New Age Barbie standing on her head in contemplation of a Tibetan tanka.

■ FOR OBVIOUS REASONS, vintage decorating and lifestyle books by tastemakers of yesteryear (think Cecil Beaton, David Hicks, et al.) have long enjoyed a special place in the hearts and libraries of design aficionados. Some books achieve cult status. Remember the monograph on Jean-Michel Frank that for years was sold exclusively by a mysterious Parisian bookseller whose address was known only to Peter Marino? I myself favor campier classics such as Prince Egon von Furstenburg's *The Power Look at Home: Decorating for Men* and Dale Evans's *Say Yes to Tomorrow*.

Unfortunately, chic decorating emporiums and specialty shops now routinely charge obscene amounts of money for books that, however amusing and inspirational, are decidedly not, say, a Gutenberg Bible. I purchased my copy of *The Wonderful Private World of Liberace* for $4 at a Dallas thrift shop; another copy of this admittedly indispensable document is currently available at a smart Manhattan boutique for $300. To be fair, my book did not come with a fancy glassine jacket and an "Ex Libris" sticker, but I can live with that.

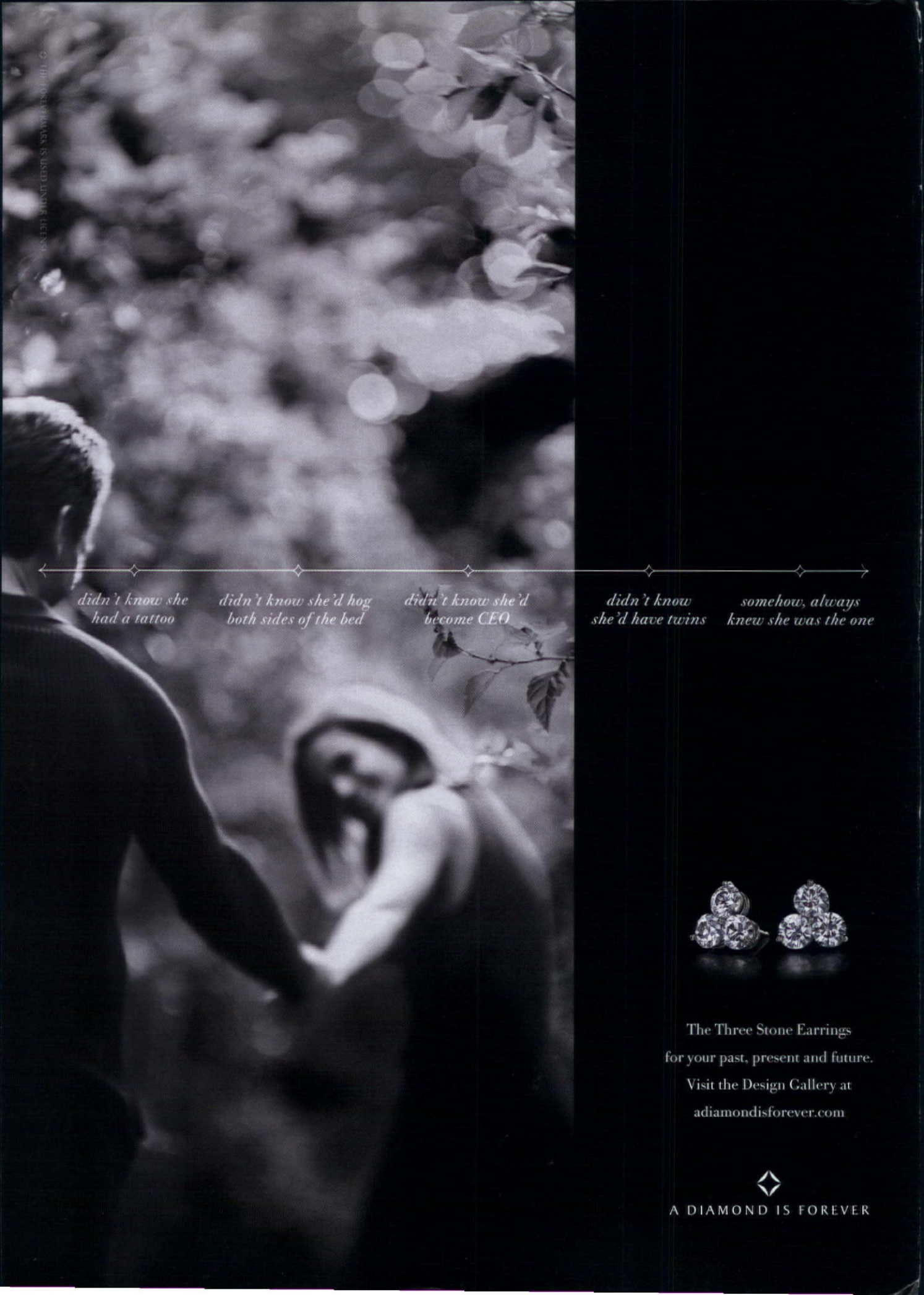
My advice: pretend that you are building a $50 million house, schedule meetings with tony decorators to discuss the project, and steal their semiprecious volumes right off the shelf.

■ TIMES SQUARE, the crossroads of the world and home of Condé Nast Publications, was stripped bare of porno theaters, sex shops, and other ostensibly sleazy enterprises during the administration of former mayor Rudolph Giuliani. Not being a habitué of such adult establishments, I had no beef with Rudy's monumental gentrification program. One recent addition to the neighborhood, however, has given me pause: the Westin hotel and entertainment complex on 42nd Street, a dubious confection of colored glass, designed by the Florida-based firm Arquitectonica. What vexes me most is the building's unapologetic Miami-ness, its saccharine rebuke to the New York of *Taxi Driver* and *Midnight Cowboy*. I say, come back porno palaces, all is forgiven!

■ AND, FINALLY, one more obnoxious trend that begs for ridicule: advertising the value and desirability of a product based on its outrageous price tag. I am thinking of the new $50,000 cell phone, which must set the high-water mark in its category. I imagine this portable bijou is encrusted with rubies, lined in sable, and contains a plutonium core.

Then there is the $120,000 shower that boasts something like 500 showerheads and offers a wide variety of experiential options: waterfall, tropical mist, Hurricane Andrew, etc. The literature for this would-be sybarite's delight touts not only the price of the shower, but also the fact that it was originally custom-made for a famous actor. Memo to retailers: sell it to me because it is impossibly chic, not because some impotent Hollywood potentate wants to impress his fellow vulgarians. □

EDWIN FOTHERINGHAM


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didn't know she'd hog both sides of the bed
didn't know she'd become CEO
didn't know she'd have twins
somehow, always knew she was the one
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